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THE

SONG HERALD.

A COLLECTION OF NEW AND ORIGINAL MUSIC FOR

Singing Classes, Day Schools, College Choirs, Conventions, &c.

By H. R. PALMER,

AUTHOR OF

"THE SONG KING," "THE SONG QUEEN," "PALMER'S NORMAL COLLECTION," "RUDIMENTAL CLASS

TEACHING," "PALMER'S CONCERT CHORUSES," "PALMER'S

THEORY OF MUSIC," Etc., Etc.

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PREFACE.

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To Teachers: I would ask, have you adopted a good system of imparting instruction? If not, a word of advice may be of use to you. The rudimental portion of this book follows the plan laid down in a small volume (pocket edition) called "Palmer's Rudimental Class Teaching," in which you will find explained all points necessary to make you a first class teacher. During the past nine years it has been the guide of thousands of our best teachers of the rudiments of music. By following its plan, you will be enabled to accomplish more in twelve lessons than you ordinarily would in twenty.

The Catechism, which has proved so useful in the author's previous works, has been revised and will be found in the back part of the book. It should be remembered that this catechism is not intended to take the place of the teacher's regular instruction, blackboard exercises, etc., but is an addition to them—something for the pupils to learn between lessons. Five or six minutes at the beginning of each lesson will be sufficient. To save time, each member should be given a numeral name upon joining the class, by which he will be called upon to answer questions from time to time. Before entering the school-room, the teacher should make a private list of the members he will call upon to answer questions, distributed in such a way that all will expect to be called upon, and will, consequently, come prepared. Instead of dividing the catechism into Chapters or Lessons, the teacher may give out ten, fifteen or more questions for each lesson—according to the capacity of his class, or, according to the number of lessons he has to give.

The Solfeggios, Vocalises, and Etudes in the back part of the book will be found of great use to teachers who exercise their classes in Voice-culture, a subject too much neglected heretofore in class-teaching, and one which in these days, is rapidly roming to the front.

A new feature, in this book is, that the movement of each piece is marked by Metronome marks, thus giving the teacher an idea how fast or slow the piece should be sung. Inasmuch as the metronome is somewhat expensive, and liable to get out of repair, the author has adopted an inexpensive devise by which all metronome marks may be ascertained, and which is explained as follows:

THE METRONOME.

The Metronome is an instrument which was invented for the purpose of giving the exact movement of any piece of music. It consists of a pendulum to which is attached a movable weight, and which is made to vibrate by machinery resembling that of a cylinder escapement watch. Behind the pendulum is fixed a column of figures from 40 up to 160, and when the weight on the pendulum is placed at any of these tigures, they indicate the number of vibrations to the minute: thus = 60 means that the weight being placed at 60, there will be 60 distinct ticks or vibrations in a minute, each tick or vibration indicating the time of a quarter note. A more simple and inexpensive contrivance, and at the same time equally reliable, is to attach a small weight to the end of a common tape measure which has the inches, with the half, quarter, and eighth marked upon it; (such as is used by failors will be found convenient). The greater the length the slower will be the vibrations. To ascertain the movement of a piece of music marked d=50, take $56\frac{5}{8}$ inches of tape, holding it at the extreme end, and the vibrations will indicate the time of a half-note precisely as the metronome when set at 50. The form which is adopted in this book is to give first the metronome mark, then the length of tape, thus . Met. = 60 = 39 which means that if the tape is held so that 391 inches remain free, the vibrations will indicate the time of a quarter note, as the metronome when set at 60. The same will hold good of any other number taken.

New York, June 15, 1876.

H. R. PALMER.

THEORETICAL STUDIES.

- § 1. The STAFF is a character used to represent the pitch of tones. It usually consists of five lines together with the spaces which belong to them, and is frequently enlarged by means of short added lines above and below.
 - § 2. The Double Bar denotes the beginning and ending of a line of the words.
 - § 3. The Close indicates the end of a composition.



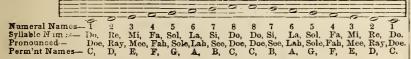
 \S 4. Notes are characters used to represent the length of tones. The stems may turn either upward or downward.

THE NOTES.

The longest is the whole note (\nearrow) , which is equal to two half-notes (\nearrow) , or four quarter-notes (\nearrow) , or eight eighth-notes (\nearrow) , or sixteen sixteenth-notes (\nearrow) , or thirty-two thirty-second notes (\nearrow) .

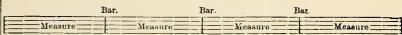
§ 5. The Diatonic Scale consists of the tones of a key taken in regular order from one key-tone to the next. Tones are named from the names of the first eight digits; also from the names of the first seven letters of the alphabet; and also by syllables, as follows:

THE DIATONIC SCALE



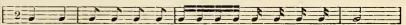
- § 6. A Measure is a portion of time which includes a group of regularly recurring pulsations. It is represented by the space between two bars.
- § 7. Bars* are lines drawn perpendicularly across the staff to denote the beginning and ending of measures.
- * The word bar is erroneously used as synonymous with measure by most foreign musicions, and, as a matter of course, by a few Americans who cheerfully ape everything that is foreign.

MEASURES AND BARS.



 δ 8. A measure having two pulses is called Double Measure, and is indicated by the figure 2.

DOUBLE MEASURE.



 δ 9. A measure having three pulses is called Triple Measure, and is indicated by the figure 3.

TRIPLE MEASURE.



§ 10. A measure having four pulses is called QUADRUPLE MEASURE, and is indicated by the figure 4.

DOUBLE MEASURE.



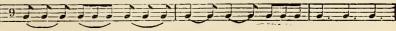
 \S 11. A measure having six pulses is called Sextuple Measure, and is indicated by the figure 6.

SEXTUPLE MEASURE.



 δ 12. A measure having nine pulses is called Compound Triple Measure, and is indicated by the figure 9.

COMPOUND TRIPLE MEASURE.



§ 13. A measure having twelve pulses is cafled Compound Quadruple Measure, and is indicated by the figure 12.

COMPOUND QUADRUPLE MEASURE



§ 14. Beating Time is the designating of each pulse of a measure by a certain movement of the hand. In Double measure the hand should move downward and upward. In Triple down, left and up, or down, right and up. In Quadruple measure, down, left, right and up. In Sextuple measure, down, down, left, right, up and up; or in more rapid movements, simply down and up, as in double measure, comprehending three pulses to each motion. In Compound Triple measure, down, left and up, comprehending three pulses to each beat. In Compound Quadruple measure, down, left, right and up, comprehending three pulses to each beat.

DIAGRAMS.

Showing the motions of the hand in the various kina of measures.

DOUBLE. TRIPLE. QUADRUPLE, EXTUPLE.

2

4

6

5

- § 15. Accent is a slight stress or force given to a certain pulse to mark its position in the measure. In Double measure the first pulse is accented. In Triple measure the first pulse is accented. Quadruple measure has a primary accent on the first pulse, and a secondary accent on the third pulse. Sextuple measure has a primary accent on the first pulse, and a secondary accent on the fourth pulse. Compound Triple measure has a primary accent on the fourth and seventh pulses. Compound Quadruple measure has a primary accent on the first pulse, and secondary accents on the first pulse, and secondary accents on the fourth, seventh and tenth pulses. In vocal music these rules are not as binding now as formerly, the emphatic syllables of the words determining, in nearly all instances, where the accents should fall.
- § 16. The Fraction, which in modern works always follows the clef, indicates the number of pulses in the measure, and the kind of note which is reckoned to each pulse. The Numerator shows the number of pulses in the measure, and the Denominator shows the kind of note that is reckoned to each pulse. The fraction 2 is read thus: Four quarter notes will fill a measure.

THE FRACTION.



§ 17. The Slue, represents the connecting of two or more tones, and indicates that one syllable of the words is applied to as many notes is are so connected.



§ 14. Beating Time is the designating of each pulse of a measure by a certain overment of the hand. In Double neasure the hand should move downward and powerd. In Triple down, left and up, or down, right and up. In Quadruple measure the hand and up. In Sexuelle measure down down, left right and up. In Sexuelle measure down, left right and up. In Sexuelle measure down, left right and up. In Sexuelle measure down, left right, and up. In Sexuelle measure down, left right, up notes as are so connected.

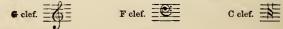


§ 19. Characters indicating silence are called Rests, and correspond in length to notes of the same denomination.

RESTS.

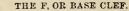
Whole Note and rest. Half Note Quarter Note Eighth Note Sixteenth Note Thirty-second Note and rest. and rest. and rest. and rest. and rest.

- § 20. The human voice is naturally divided into four classes. Low male voices called Base; high male voices called Tenon; low female voices called Alto, and high female voices called Soprano.
- § 21. CLERS are used to determine the pitch of tones as represented on the staff, and also to indicate the parts which are to be sung by these different voices.



§ 22. The F CLEF shows that the pitches are so arranged upon the staff as to fix middle C upon the added line above.

NOTE.—The tone C, which the Base, Tenor, Alto and Soprano have in common, is called MID-DLE C. It lies midway between the male and female voices.





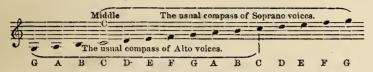
§ 23. The C CLEF shows that the pitches are so arranged as to fix middle C upon the third space.

THE C, OR TENOR CLEF. The usual compass of Tenor voices.

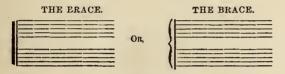
C D E F G A P G D B F G

the added line below.

'THE G. OR SOPRANO AND ALTO CLEF.



& 25. The Brace is used to connect two or more staffs, and generally indicates the number of parts which are to be sung simultaneously. Staffs thus connected are called a Score.

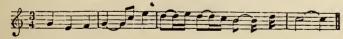


§ 26. A Dor, following a note, adds one half to the length of the note. Thus, a dotted whole note (>) is equal to a whole note and a half-note tied, (), a dotted half-note ().) is equal to a half-note and a quarter-note tied, (), a dotted quarter-note ().) is equal to a quarter-note and an eighth note tied, (), a the sign." dotted eighth note () is equal to an eighth note and sixteenth note, tied () etc. When more than one dot is used, each additional dot adds one-half the length indicated by the preceding dot. Thus, a whole note followed by two dots $z \cdot \cdot$) is equal to a whole note, half-note, and a quarter-note tied, (?), etc.





The above example is performed as if written as follows:



§ 27. The Repeat shows that the preceding passage should be sung again.



\$ 24. The G CLEF shows that the pitches are so arranged as to fix middle C upon | \$ 28. The Hold shows that the tone which it marks is to be prolonged at the option of the leader.



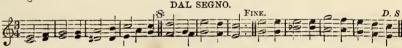
§ 29. In the Unison passage two or more parts sing the same tone.



§ 30. D. C. are the initial letters of the Italian words, DA CAPO: but they are more frequently used as the abbreviation of the Italian sentence, Da Capo al fine, which may be freely translated as follows: Da, from the; capo, commencement; al, to the ; fine, end. Sing "from the commencement to the end.



§ 31. D. S. are the initial letters of the words, Dal Segno, and mean, "return to



& 32. When the time which is usually given to two tones, or one pulse, is divided into three equal parts, with a tone to each part, such three tones are called triplets. The notes which represent them are usually grouped together with a flur, or marked with a figure 3.



§ 33. When a tone commences on an unaccented pulse of a measure, and continues into or through an accented pulse, it is called a Syncope, pronounced sing-ko-pee), and should be accented. The note which represents it is called a Syncopated Note.



- interval from any tone to the next in alphabetical order is called a Second; to which they are represented. Thus, the tone between 1 and 2 is called Sharp One. the next but one, a Third; to the next but two, a Fourth; to the next but three, a or Flat Two; all the other intermediate tones are named in a similar manner. FIFTH; to the next but four, a SIXTH; to the next but five, a SEVENTH; to the next but six, an OCTAVE.
- and a smaller one.
- § 36. That we may analyze these intervals to better advantage, we have a means of measurement called STEPS and HALF-STEPS. Half-step is the name which is given to the smallest interval now in use. Step is the name which is given to an interval that grees, and called SHARP; if its tendency is to resolve downward, it is represented upis as great as two half-steps. We use this means of measurement (steps and half- on the higher of the two degrees, and called Flat. steps) very much as the carpenter uses his foot-rule.
- § 37. A second as small as a half-step is called a Minor Second; a second as great as a step is called a Major Second; a third as great as one step and one half-step is called a Minor Third; a third as great as two steps is called a Major Third; a fourth as great as two steps and one half-step is called a Perfect Fourth; a fourth as great as three steps is called an Augmented Fourth; a fifth as great as two steps and two half-steps is called a DIMINISHED FIFTH; a fifth as great as three steps and one halfstep is called a Perfect Fifth; a sixth as great as three steps and two half-steps is called a Minor Sixth; a sixth as great as four steps and one half-step is called a Ma-JOR SIXTH, a seventh as great as four steps and one half-step is called a MINOR SEVENTH; a seventh as great as five steps and one half-step is called a Major Seventh; an OCTAVE consists of five steps and two half-steps.

INTERVALS OF THE C SCALE.



NOTE -Should the reader wish to study the subjects of intervals further, we would refer him to "Palmer's Theory of Music," in which the author has treated very concisely the subjects of Thorough Base, Harmony, Composition and Form. Published by John Church & Co., Cincinnati. CEL "would not be more appropriate For these reasons, the author has decided to adopt the Ohio, price \$1.00.

Dim-

ished.

§ 38. As every major second is as great as two half-steps, it necessarily follows that between any two tones which form a major second there may be found an Inter-MEDIATE TONE. Thus, intermediate tones may be found between 1 and 2, 2 and 3, 4 and 5, 5 and 6, 6 and 7, but not between 3 and 4; nor 7 and 8, for each of these being only equal to a half-step, is the smallest interval in use.

- & 34. The difference of pitch between any two tones is called an Interval. The | & 39. Intermediate tones derive their names from the names of the degrees by
- § 40. The mind and feelings are never at rest while singing or listening to an intermediate tone, but a desire is felt that the tone next above or below should follow. § 35. There are, in the scale, two kinds of each of these intervals—a larger one This upward or downward tendency is called The Resolution, and the tone which follows is said to RESOLVE the intermediate tone.
 - § 41. Thus, it will be seen why two names are given to each intermediate tone. If its tendency is to resolve upward, it is represented upon the lower of the two de-
 - § 42. Characters called Sharps (#) and Flats (b) are used in representing intermediate tones. The CANCEL (1 * is used to cancel the effect of a previous sharp or flat. A note with a # before it indicates a tone, the tendency from which is upward, t while a note with a b before it indicates a tone, the tendency from which is downward. † A note with a # before it implies a previous b or #, the effect of which is now at an end. Intermediate tones are generally introduced for the purpose of producing effects of short duration; when so used, the characters which indicate (#h#) are called Accidentals, and are subject to the following rule: Accidentals continue their significance throughout the measure in which they occur. ‡



§ 43. A scale in which all the tones, intermediate and otherwise, occur in alphabetical order, is called The Chromatic Scale. In the chromatic scale ascending. the tendency from each intermediate tone is upward; hence it is represented by the lower of the two degrees, modified, and called sharp. In the chromatic scale de-

The pernicions effects of calling this character (1) a 'NATURAL' are apparent throughout the entire country -not with standing the fact that, when so employed, its use is purely technical it is very easy to see how readily the idea would obtain, in the minds of beginners, that some tones are more natural than others; and the unfortunate unpression which has become so uni versal among those who have little knowledge of the subject, that the key of C is more natural than other keys, and that the real difficulty in learning to read music only begins when we in troduce other keys, is clearly traceable to the inappropriate name of this character The character itself is never used except for the purpose of canceling the effect of a previous sharp or flat; hence, no instance can arise in which the word "natural" may be used where the word CAN name CANCEL instead, and would ask all teachers to assist in the effort to curtail the evil effects of the term natural.-H. R. P. New York, April 13th, 1876.

† There are exceptions to this, as to all general rules.

† The additional clause of this rule, as formerly given, namely—"and from measure to measure until canceled by an intervening note upon another degree of the staff.' is very properly discon tinued by most of our modern composers, as it is of no benefit, and causes great confusion. In this book, as in all the author's works, whenever an acoidental is required in the following meas nre it is placed there.

scending, the tendency from each intermediate tone is downward; hence it is represented by the higher of the two degrees, modified, and called flat.





- \$ 44. Any of the tones of the chromatic scale may be taken as one, and a scale formed from it; thus making it possible to form twelve different scales, each scale receiving its name from the name of the pitch which is taken as one. Thus, a scale tormed from the pitch C would be called the C scale; from the pitch D would be the D scale, etc.
- § 45. One of every scale is called the KEY-TONE or TONIC of that scale—the tone whose influence predominates over all others in the scale—and is always the Point OF REPOSE. The relationship of the tones and intervals is called the KEY; thus the tones, A, G, C, F, B, E and D, placed in any possible order of succession, would manifest the key of C; while it would require the following order-C, D, E, F, G, A, sitiou, B 2, C# 3, D 4, E 5, F# 6, G# being used instead of G, for reasons similar to a key, while a scale must contain eight.
- § 46. Changing the pitch of a scale, i. e., taking some other pitch as one (see § 44.) at the commencement, which form the signature of the key of A. is called Transposition. The same order of intervals must be preserved as in the Model Scale (scale of C), viz.: from 1 to 2 and 2 to 3, must be major seconds, from 3 to 4 a minor second, from 4 to 5, 5 to 6 and 6 to 7, major seconds, and from 7 to 8 a minor second.
- § 47. It is usual to proceed by fifths in transposing the scale, i. e., take 5 of the scale under consideration for 1 of the scale we are about to consider. Starting with the Model Scale, we find 5 to be the pitch G; which being taken as one, A will be 2, B 3, C 4, D 5, E 6. Thus far the order of intervals is correct, but F being only a minor second from E, cannot be taken as 7, consequently we must seek a pitch which will form an interval of a major second from E; this is found to be the case with the 5, C# 6, and for 7 we take D#, as it is a major second from C#, making, with E as 8, intermediate tone between F and G, namely, F#, which being taken as 7, and G as 8, another complete scale by the use of four sharps, viz.: F#, C#, G# and D#. we find our new scale as perfect and natural as the Model Scale.
- § 48. As it would be inconvenient to make use of a sharp every time 7 of the scale is wanted throughout the tune, a # is placed at the commencement, immediately following the clef, and serves two purposes; 1st, as a Sign or signature of the key of G, and 2nd, to show that all the degrees of the staff which usually represent the pitch F now represent the pitch Ft.



Note.—The representation of the scale with the Colef, in vocal music, being always the same upon the staff as with the G clef, it is not considered necessary to occupy time and space in illus-

§ 49. Again, taking D (fifth of our last scale) as 1, E will be 2, F# 3, G 4, A 5, B 6; but C being only a minor second from B, cannot be taking as 7, and we are again obliged to seek for a tone a half-step higher than C; C# is found to be the correct tone, and forms 7; D is 8; and thus we have another perfectly natural scale by making use of two sharps, (F# and C#). By placing sharps upon the F and C degrees of the staff we not only have the signature of the key of D. but are continually reminded by them that these degrees now represent F and C and that F and C are done away with for the present.



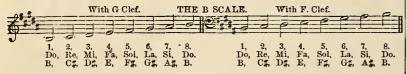
§ 50. Five of this last scale, which is A, will be taken as 1, in our next transpo-B and C-to form the scale of C. From this it will be seen that seven tones will form those given at § 48 and § 49, and A as 8, making a complete scale founded upon A, by the use of F#, C# and G#. In writing we place sharps upon the proper degrees



51. Five of the A scale is E, which, being taken as 1, F# will be 2, G# 3, A 4, B



6. and, following the correct order of intervals, we find it necessary to make use of but E is too high for 4, so we must adopt Et (the intermediate tone between E and As as 7, which leads to B as 8, giving us another natural scale, by the use of five D) as 4, F as 5, G 6, A 7, and Bb 8, giving another natural scale by the use of Bb and sharps, F#, C#, G#, D# and A#.



§ 53. In our last transposition by sharps, we take F# (five of the scale of B) as 1, G# 2, A# 3, B 4, C# 5, D# 6, and, as E is only a minor second from D#, and cousequently a half-step too low for our purpose, we adopt the tone En for 7, and complete the scale with F# as 8.



NOTE. -It will be readily seen that although the pitch E# is identical with the pitch F, there are two reasons why it cannot be named or represented as F. Firstly, the D degree of the staff being used for 6, and the F degree for 7, the E degree would be left out; thus making the interreal between 6 and 7 a third of some kind instead of a second; and secondly, the F degree heing 1, Bb becomes 2, and C 3, when it will be found necessary to take Db as 4, Eb 5, F 6, already used to represent 8, cannot be used to represent 7; for although a degree can be made G 7, and, with Ab as 8, completing another scale by the use of four flats, viz.: Bb, to represent two tones, a half-step, or even a step apart, it can, in no possible manner, he made to represent two tones, the interval hetween which is a major, or even a minor second. It should he remembered that the word second always implies two degrees, while the word step or half-step may or may not imply two degrees. Hence, those writers and teachers are wrong who adopt the language "from one to two is a step, from three to four is a half-step," &c. For instance, -in the C scale, from E to E# (same pitch as F) is a half-step, but it is not a minor second.

& 54. In transposition by flats we usually proceed by fourths. Returning to the MODEL Scale (scale of C), we find four to be F, which, being taken as 1, G will be 2, A 3, but B cannot be taken as 4, as it is major second from A, (3), whereas only a minor second is wanted. The intermediate tone between B and A, which is Bb, is found to be the correct tone, and is adopted as 4, C is 5, D 6, E 7, and with F as 8 we have a perfectly natural scale with the use of one flat, (Bz). A flat is placed upon the proper degree at the commencement, and, as in the case of sharps, it shows that be 2 and F 3, but G being too high, we take Gb as 4, Ab 5, Bb 6, C 7 and Db 8, and the degree upon which it is placed represents Bh instead of B, and at the same time forms the signature of the scale of F.



8 52. B (five of the scale of E) being taken as I, C* will be 2, D# 3, E 4, F# 5, G# | § 55. Bb, being 4 of our last scale, will now be taken as I, C becoming 2, D 3,



§ 56. Taking Et as 1, F 2, G 3, we are obliged to use At as 4, Bt 5, C 6, D 7, and with Eb as 8 another natural scale is the result, using Bb. Eb and Ab.



NOTE.—It will be noticed that the scale of E'7 has a position on the staff precisely like the scale of E (four ####). See § 51.

§ 57. In forming the next scale, we commence with Al (four of last scale) as Eb, Ab and Db.



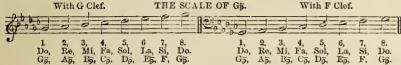
NOTE.—This scale has a position upon the staff precisely like the scale of A (three ###). See § 50.

§ 58. Following the plan still farther, we take Dr (four of last scale) as 1, Et will the result is another natural scale, with the use of Bb, Eb, Ab, Db and Go.



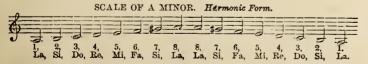
NOTE. -The position of this scale upon the staff is the same as the scale of D (two #1). See 6 49.

§ 59. Our last transposition commences with G_{b} as 1, A_{b} becomes 2, and B_{b} 3, C_{b} being too high we adopt C_{b} (see note following § 53) as 4, D_{b} 5, E_{b} 6, F 7 and G_{b} 8, and we have a complete and natural scale by the use of B_{b} , E_{b} , A_{b} , D_{b} , G_{b} and G_{b} .



NOTE.—The position of this scale is like that of the scale of G, (one #). See § 48). Another remarkable feature of this scale is that it is produced upon the organ and piano by pressing the same keys which are required to produce the scale of F#. See § 58.

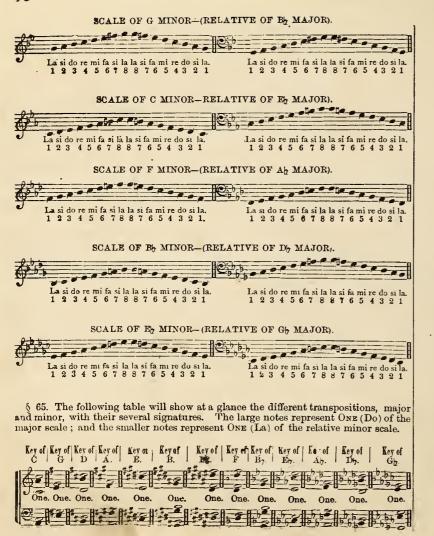
- § 60. Flats or sharps when placed at the commencement of a composition, for the purpose of indicating the key or scale, are called the Signature (see Webster's Dictionary) of such key or scale. Hence, one sharp is the signature of the key of G; four sharps form the signature of the key of E; three flats are the signature of the key of E flat, &c.
- 61. In each of the diatonic scales thus far considered, the interval from 1 to 3 is a major third, and hence these scales are called Diatonic Major Scales. There are other diatonic scales, in each of which the interval from 1 to 3 is a minor third, and hence they are called Diatonic Minor Scales.
- § 62. Major and minor scales are said to be Relative, i. e., each major scale has its relative minor scale, and each minor scale has its relative major scale. Six of each major scale is taken as One of its relative minor scale, and Three of each minor scale is taken as One of its relative major scale, both scales having the same signature.
- § 63. There are two forms of the minor scale in use, called the Harmonic Minor and the Melodic Minor.* The order of intervals in the Harmonic form is as follows: From 1 to 2, major second; from 2 to 3, minor second; from 3 to 4 and 4 to 5, majors seconds; 5 to 6, minor second; 6 to 7, augmented second (equal to three half-steps); and 7 to 8, a minor second. The same order of intervals is preserved in descending. This is the form adopted in this work.



§ 64. The order of intervals in the Melodic form is as follows: From 1 to 2, major second; from 2 to 3, minor second; from 3 to 4, 4 to 5. 5 to 6 and 6 to 7, major seconds; and from 7 to 8, a minor second. This order is not preserved in descending. From 8 to 7, and from 7 to 6, are major seconds; from 6 to 5, a minor second, 5 to 4, and 4 to 3, major seconds; 3 to 2, minor second: and from 2 to 1, a major second.

For a more explicit statement concerning this form of minor scale see "Palmer's Theory of Music. page 15 (foot-refe) also see remark on page 68.





TRANSPOSITION BY SHARPS. TRANSPOSITION BY FLATS. No Signature. Signature. B A F 6 La 5 Sol 8 Do 4 Fa 7 Si 3 Mi 6 La 5 Sol 8 Do 4 Fa 6 La 3 Mi 7 Si 4 Fa 8 Do 5Sol db 7 Si 3 Mi 6 La 2 Re 5 Sol 5Sal 2 Re 6 La 3 Mi 7 Si C 7 Si 3 Mi 6 La 2 Re 5 Sol 1 Do 4 Fa 4 Fa 1 Do 5 Sol 2 Re 6 La 3 Mi bh 6 La 2 Re 5 Sol 1 Do 4 Fa 4 Fa 1 Do 5 Sol 2 Re E d# of F# Key of F.

MAJOR KEYS.

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§ 66. For the purpose of enlivening the melody, or giving it a greater degree of expression, or for purposes of embellishment, tones are frequently introduced which do not form an essential part of the melody, and which are not taken into account in harmonizing the accompanying parts. Such tones are called Passing Tones.

PASSING TONES. Essential Tones of the Melody. The Melody enlivened by Passing Tones.

§ 67. The Approgramma is a passing tone which precedes an essential tone as an accented part of the measure, and is generally represented by a small note.



§ 68. An After Tone is a passing tone which follows an essential tone, either on an accented or an unaccented part of a measure.

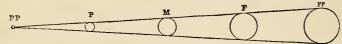


NOTE.—There are other embellishments, graces, and ornaments, such as the DOUBLE APPOGIATURA, the TURN, the MORDENT, the TRILL, the DOUBLE TRILL, the TRILL CHAIN, the CADENZA, etc., which do not belong to ordinary singing school or choir practice, and which can only be attained by long and persevering study, under the guidance of a skillful and competent teacher.

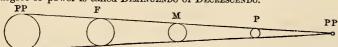
- § 69. Tones may be said to have five degrees of power, called Pianissimo, Piano, Mezzo, Forte, and Fortissimo.
- § 70. A tone which is produced with very great vocal restraint—i. e., the lightest or softest tone that can possibly be produced—is called *Pianissimo*, or the first degree of power.
- § 71. A tone which is produced with some vocal restraint is called Piano, or second degree of power.
- § 72. A tone which is produced without vocal restraint is called Mezzo, middle or third degree of power.
- § 73. A tone which is produced with considerable vocal exertion is called FORTE, or fourth degree of power.
- § 74. A tone which is produced with great vocal exertion is called Fortissimo, or fifth degree of power.



y 75. A tone which commences with a low degree of power, and increases to a higher degree of power, is called CRESCENDO.



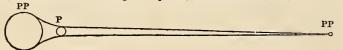
§ 76. A tone which commences with a higher degree of power and decreases to a lower degree of power is called DIMINUENDO OF DECRESCENDO.



§ 77. A tone which is the result of a union of Crescendo and Decrescendo, is called



§ 78. A tone which is commenced with a high degree of power, and instantly diminished, and held with a low degree of power, is called Sporzando.



- § 79. When tones are smoothly and closely connected, they are called LEGATE
- § 80. When tones are produced in a distinct manner, and are only sustained through one-fourth the time allotted to them, they are called STACCATO.
- § 81. When tones are produced in a distinct manner, and are only sustained through one-half the time allotted to them, they are called Semi-stacoato.
- § 82. The following table shows, first, the names of these different degrees of power: second, the abbreviations and marks by which they are known; and third, their definitions. The names are mostly taken from the Italian language, and are universally used as technical terms in music.

Pianissimo	pp	. Very soft.
Piano (pronounced) Pe-ah-no)	p	Soft.
Mezzo (pronounced Met-zo)	$m \dots \dots$.Of medium power.
FORTE (pronounced For-te)	f	.Loud.
FORTISSIMO	<i>f</i>	. Very loud.
CRESCENDO (pronounced Cre-shen-do)	Cres. or	Increase the power.
DIMINUENDO (Dimin-oo-en-do)	Dim. or	Diminish the power.
Swell	-	Increase and diminish.
SFORZANDO (Sfort-zan-do)	sf or fz or $>$.	Explosive.
LEGATO (Le-gah-to)	<u> </u>	.Smooth and connected.
STACCATO (Stah-kah-to)	* * * *	. Very short and distinct.
SEMI-STACCATO (Sem-ee)		

EXPLANATION AND PRONUNCIATION OF TECHNICAL TERMS.

A—In for, at, with, &c. [and faster. Accepted (A-tchel-e-ran-do); moving faster Accepted (A-tchayn-to); accented.
Adagio (A-dah-jo); slow.
Ad-dibitum, or ad-lib. At pleasure.
Allegro-(Al-lay-gro); a quick movement [legro. Allegretto (Al lay-gray-to); less quick than al-Andante—(An dan-ta); distinct; rather slow.
And untino (An-dan-tee-no); quicker than andante A tempo—(Ah tempo); in time.
Bis (Bese); twice.
Calando—(Ca-lan-do); Diminish and ritard.
Cantable—(Can tab-bee-la); elegant, graceful.

Con-(Cone, long o) : with

[and faster. Con spirito—(Spir-ito); with spirit.

Coda—An additional close of a composition.[ing]
Da Capo—(Da-cah-po, or D.C.); go to the begin.
Dal Segno—(Dal-sane-yo, or D.S.); go to the sign.
Dolce—(Dole-tchay); soft, sweet, delicate.

Fine—(Fee-na); end.

Fine—(Fee-na); end.

Finale—(Fee-nah-la); the final movement.

Lento—(Layn-to); slow and gliding.

Finate—(Fee-nan-la); the final movement.

Fugue—(G, as in get); a flight, one part leading, others imitating.

Grave—(Grah-va); slow and solemn.
Giusto—(Je-oos-to): in just, equal, steady time.
Largo—A slow movement.
Larghetto—(Lar-gate-o: not so slow as Largo.

Lento—(Layn-to); slow and gliding.
g Moderato—(Mod-a-rah-to); moderately.
he Obligato—(O-ble-gah-to); necessary,indispensible
he Piu—(Pee-oo); more.
Piu mosso—(Pee-oo-moso); more rapidly.
Presto—Quick.
Prestissimo—Very quick.
g, Primo—(Pree-mo); first.
Pastorale—(Pas-to-rah-la); in a gentle style.
Piacere—(Pee-a-tchay-ra); gay and graceful.
Recitative—In speaking style.
Ritard—Slower and slower.

Solo—For one voice or instrument.
Soli—(So-lee); plural of solo.
Sostenuto—(Sos-te-noo-to); sustained.
Subito—(Su-bee-to); quick.
Scherzo—(Skertzo); in a playful manner.
Trio—(Tree-o); for three parts.
Tutti—(Too-tee): altogether.
Vivace—(Ve-vah-tcha); quick and lively.
Voce—(Vo-tcha); voice.
Volti—(Voltee): turn over.
Volt subito—Turn over quickly.
Voce di Tests—The chest voice.

a distance of the party

Legato—(La-gah-to); smooth and connected. Senza organo—Without organ.

*In the pronunciation, the syllable which is italicised shows the accent.

Senza-Without.

short notes, docole bars, &c., according to the plan laid down in the author's work on Rudimental Class Teaching,* the following studies may be taken up. | exercise itself. It should be borne in mind that no attempt is here made to furnish a system own way. The author has, however, pointed out the "order of succession" of these new ideas and has furnished an exercise for each in its turn. These studies are not designed to take the place of blackboard exercises but to fol-

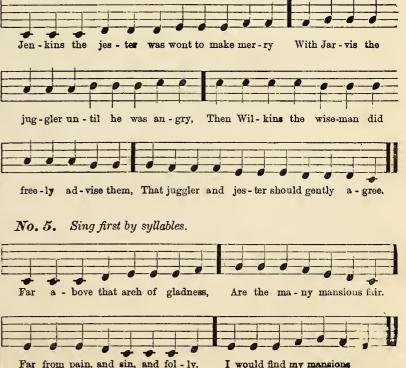
No. 1. Explain STAFF, SHORT NOTES and DOUBLE BAR. (See §§ 1, 2, 4 & 5, page 3.) 8. 8, 7, do. Do, si, No. 2. Explain the close. (See § 3, page 3.) Si-lent night, oh dew-y night, Thou'rt curtain'd o'er with silver light; While We hear the mer-ry laughing rill. from the hill so calm and still, No. 3. Sing first by syllables, then by words. Ros - es bloom and then they wither; Cheeks are bright, then fade and die; Shapes of light are waft-ed hith er, Then like visions hur-ry by.

Palmer's Rudimental Class Teaching published by John Church & Co., price 50 cents.

Auer drilling the class thoroughly upon the tones of the scale, the staff, low them. And here we would suggest that each new idea should be explained and illustrated upon the blackboard before calling attention to the

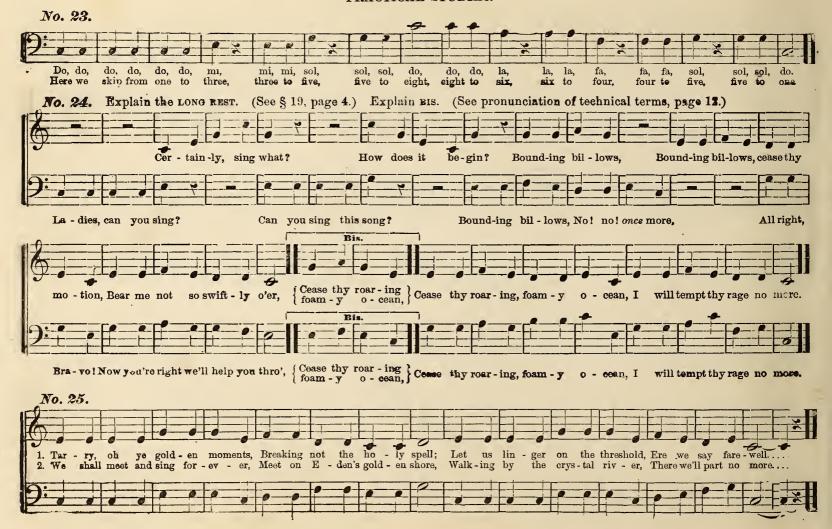
A successful teacher never tells the class what he is going to do next, but which the teacher must follow, but he is left to explain each new idea in his does it; he will make his explanations short and sharp, and turn at once to the exercise which involves it. Over each exercise will be found a reference to that portion of the Theoretical Studies where will be found a full explanation of each new idea.

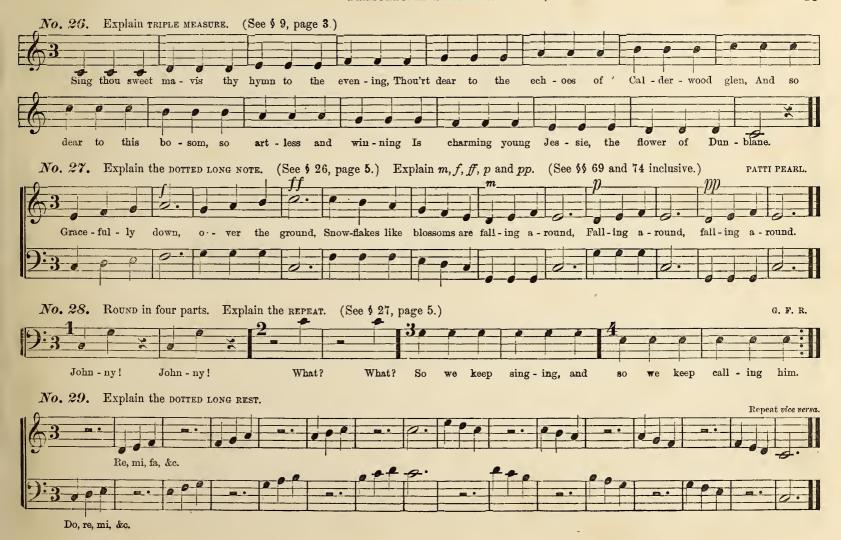
No. 4. Sing first by syllables.

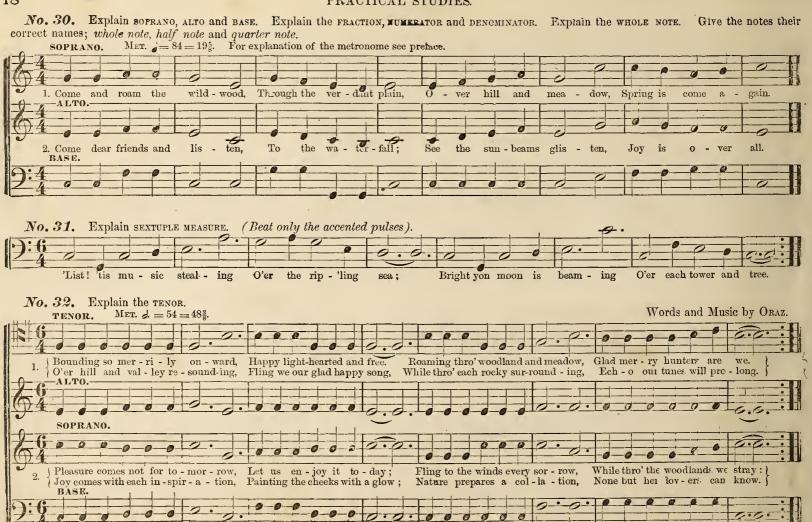






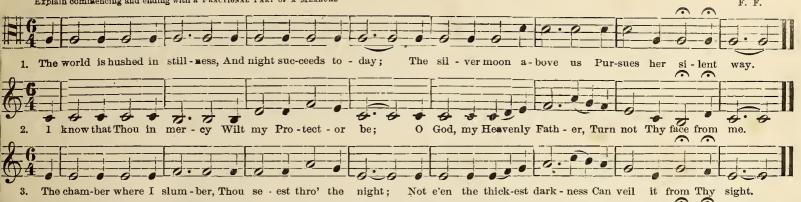






MET. 3 = 50 = 568 Explain commencing and ending with a Fractional Part of a Mearure

F. F.



Met. $J = 92 = 16\frac{1}{2}$.

S. M. AWAKE.



The hosts of sin are pressing hard To draw thee from the skies. 1. My soul! be on thy guard, Ten thousand foes a - rise;

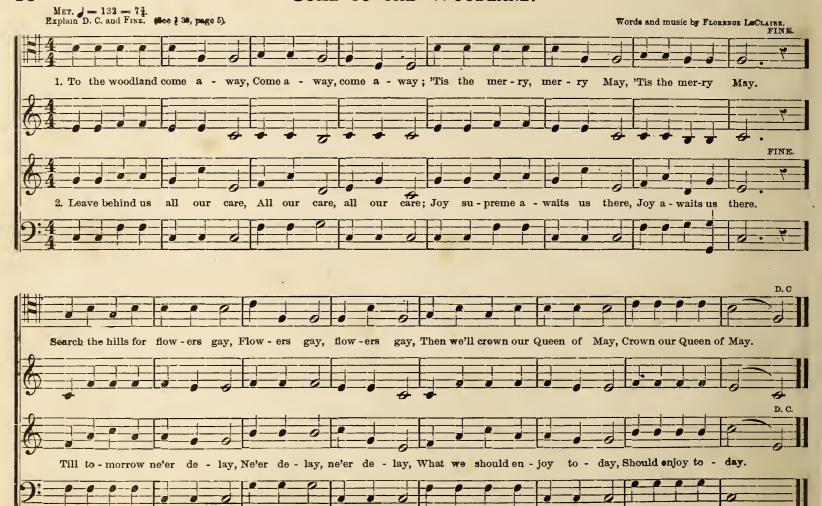


ev-'ry day, And help di-vine im - plore. 2. Oh, watch, and fight, and pray; Re-new it bold-ly The bat-tlene'ergive o'er;

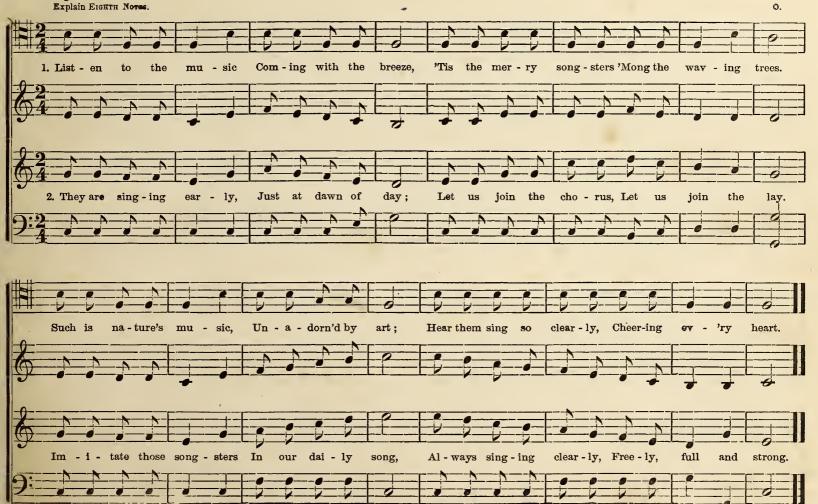


Thy arduous work will not be done, Till thou ob-tain thy crown. 3. Ne'er think the vic-t'ry won, Nor once at ease sit down;

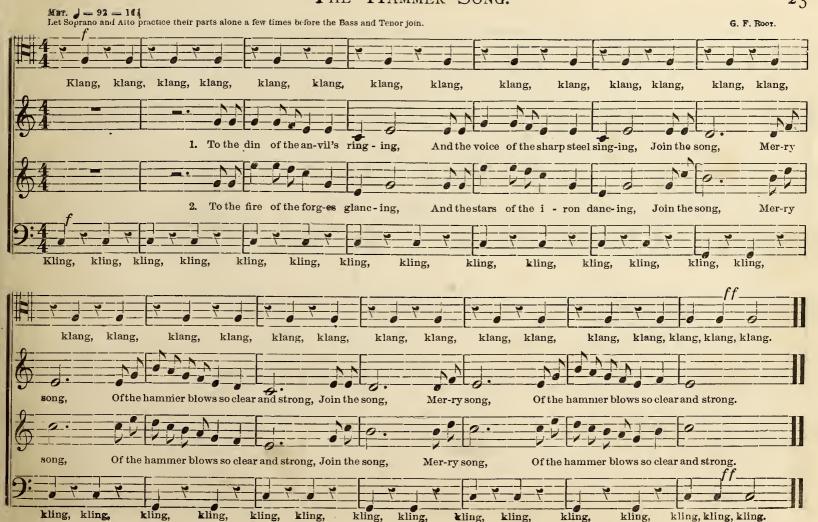


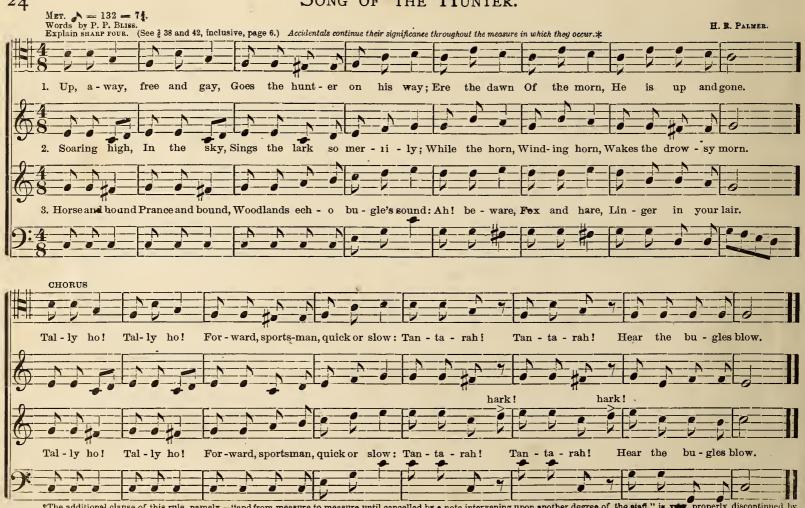


MET. $J = 60 = 39 \frac{1}{5}$. Explain Eighth Norms.



MET. = 58 = 421 Cowper. Explain the Eighth Notes whose stems are connected by a broad bar. O. 1. Lit-tle in-mate, full of mirth, Chirping on my kitch - en hearth, Where-so - e'er be thine a - bode, Al - ways har - bin-ger of good; is on the scout, And the mouse with cu - rious snout, 2. Thus thy praise shall be expressed, In - of - fen-sive, wel-come guest! While the rat 3. Tho' in voice and shape they be Formed as if a - kin to thee, Thou sur - pass - est, hap - pier far, Hap-piest grass - hop-pers that are; Pay me for thy warm re-treat With a song more soft and sweet, In re-turn thou shalt re-ceive Such a strain can give. With what vermin else in-fest Ev-'ry dish, and spoil the best; Frisk-ing thus be-fore the fire, Thou hast all thy heart's de - sire. Theirs is but a sum-mer song-Thine endures the win-ter long, Uu - im - paired, and shrill and clear, Mel - o - dy throughout the year.

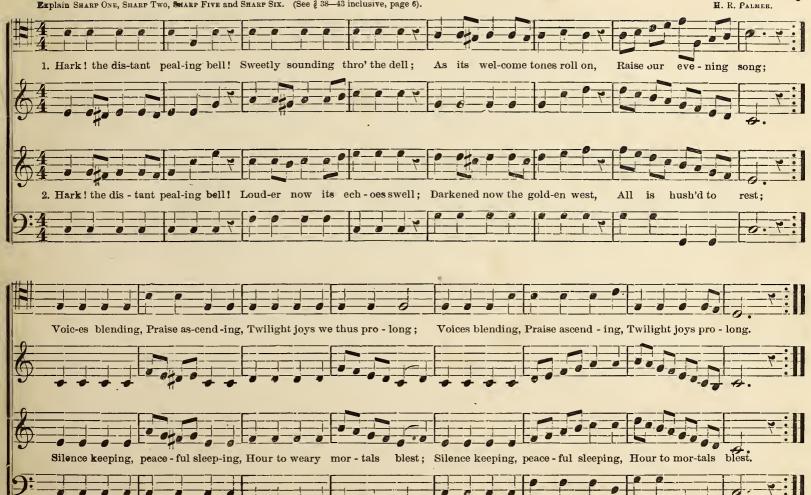




*The additional clause of this rule, namely,—"and from measure to measure until cancelled by a note intervening upon another degree of the staff," is very properly discontinued by most of our modern composers, as it is of no benefit, and causes great confusion. In this book, as in all the works of the writer, whenever an accidental is required in the following measure it will be placed there.

H. R. P.

Explain Sharp One, Sharp Two, Sharp Five and Sharp Six. (See § 38-43 inclusive, page 6).

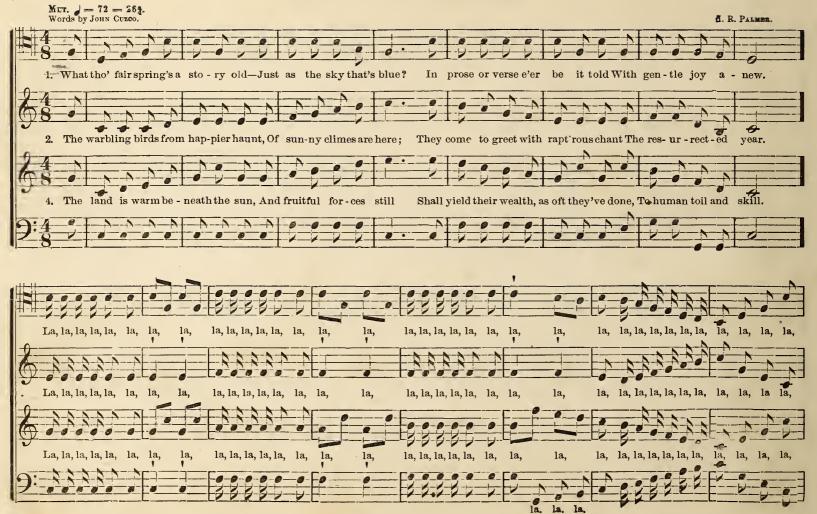


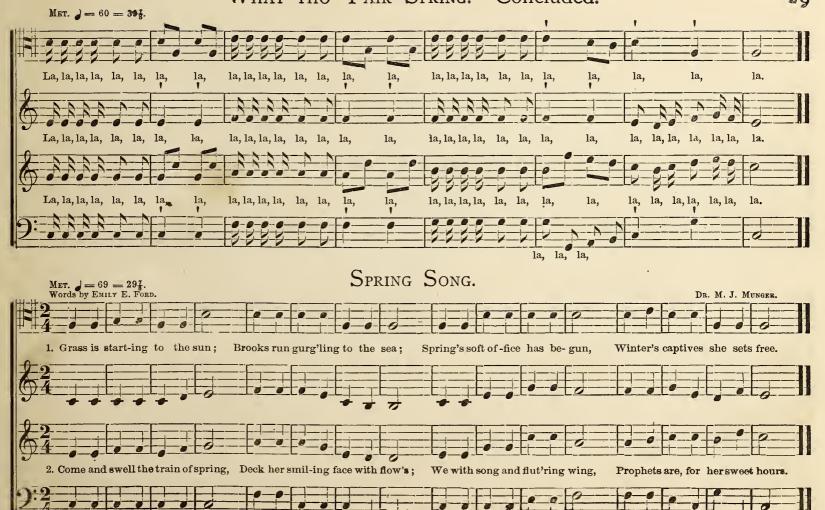


Mer. $= 66 = 31\frac{7}{8}$.

F. J. C.-C. G. A.

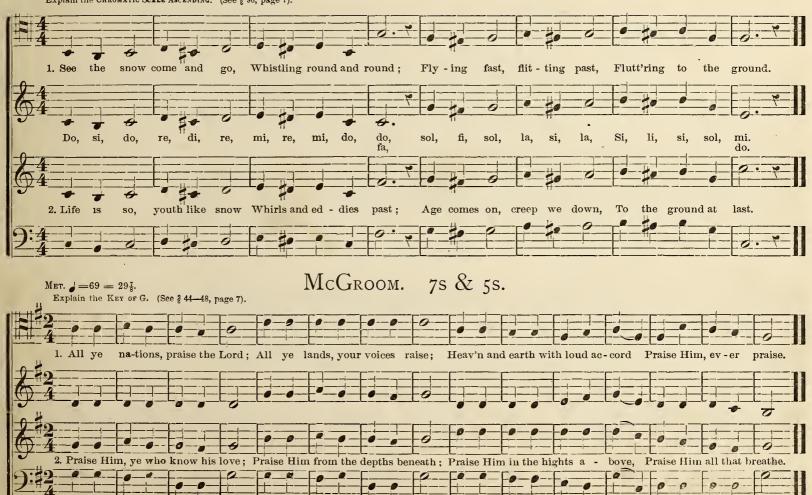


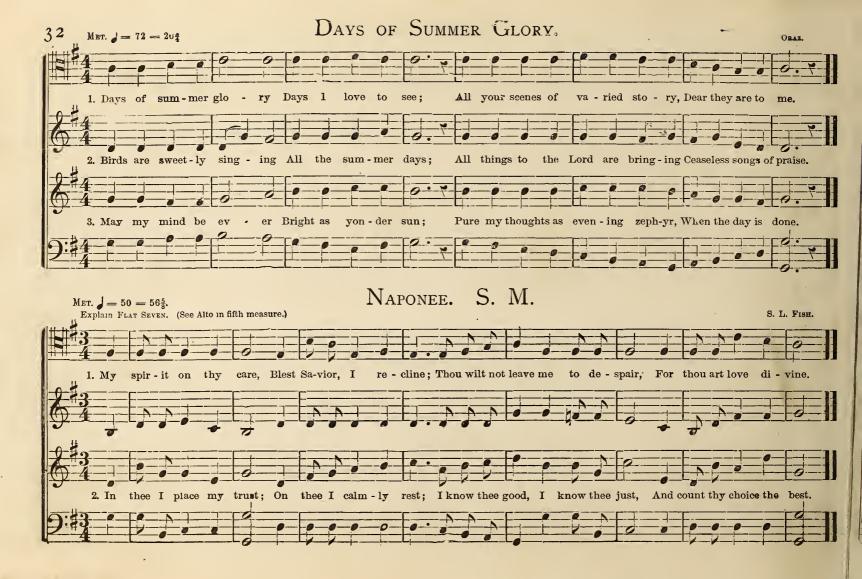




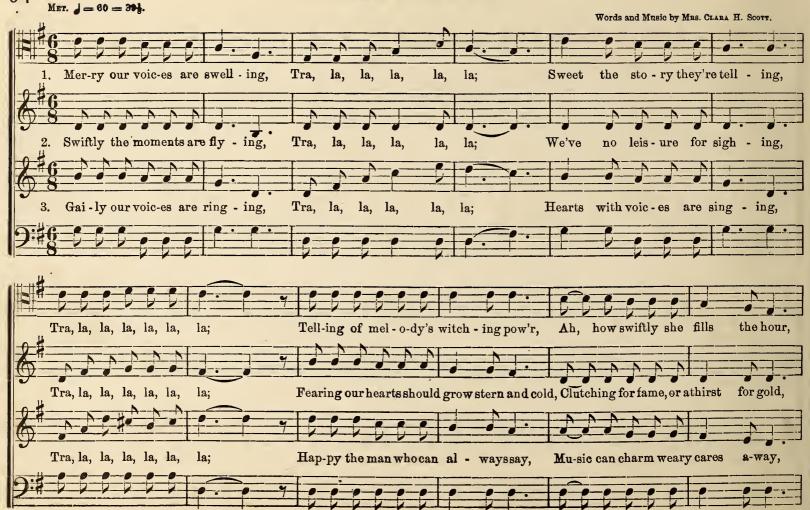


Explain the CHROMATIC SCALE ASCENDING. (See 2 96, page 7).

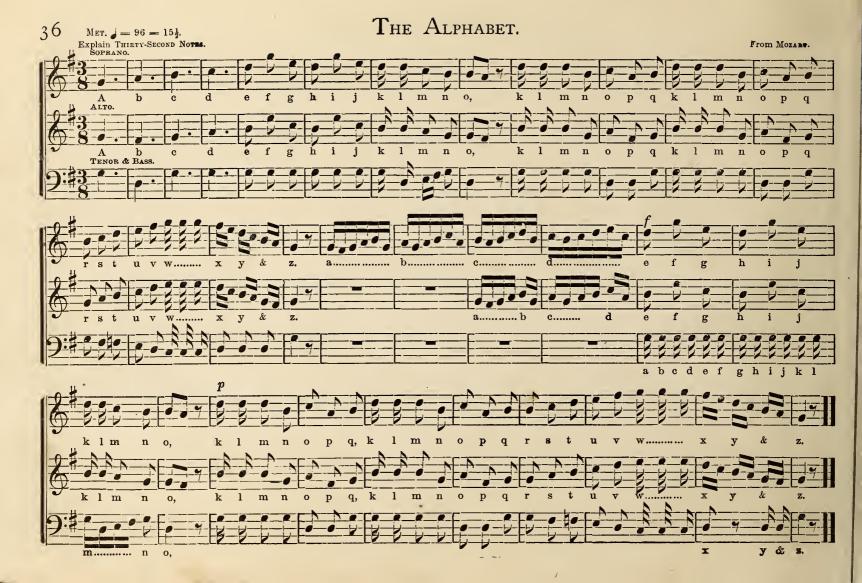


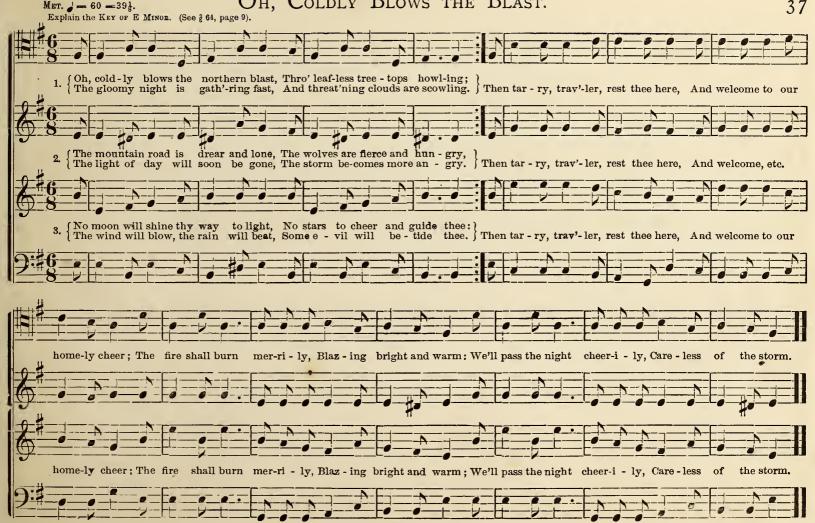




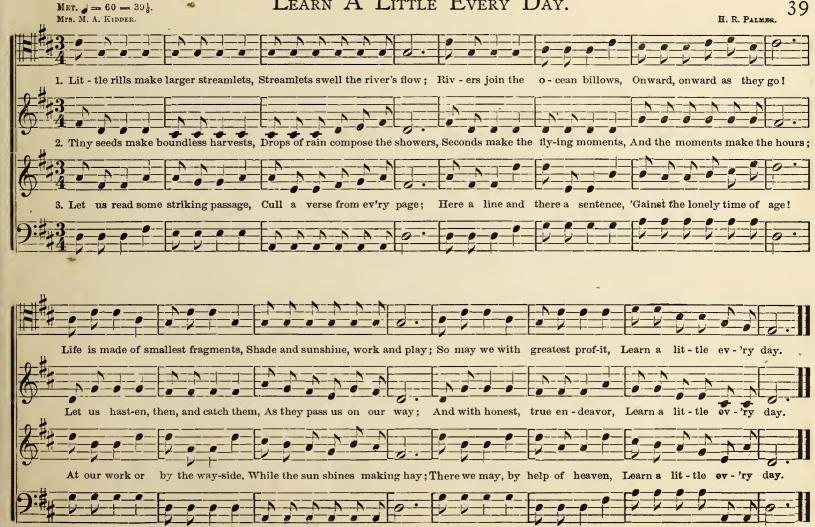


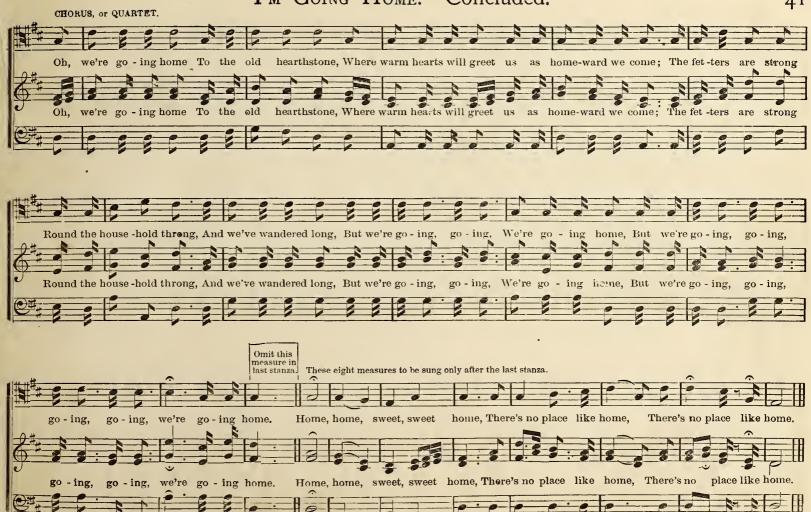












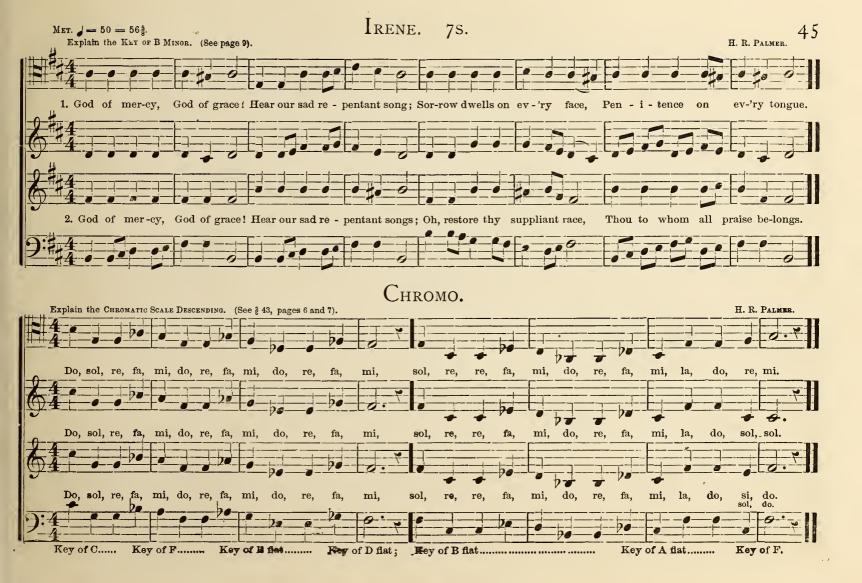


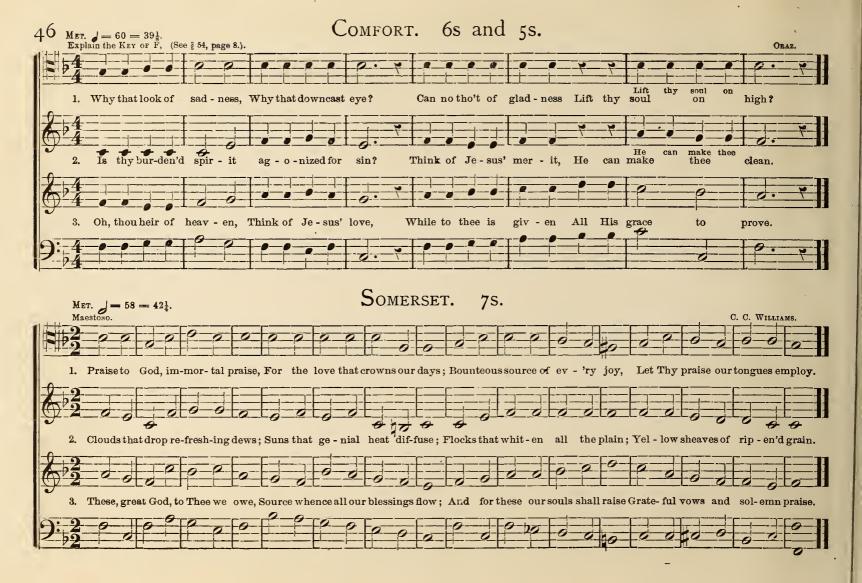
TET. A = 152 = 61.

A. E. VAMPLEET.

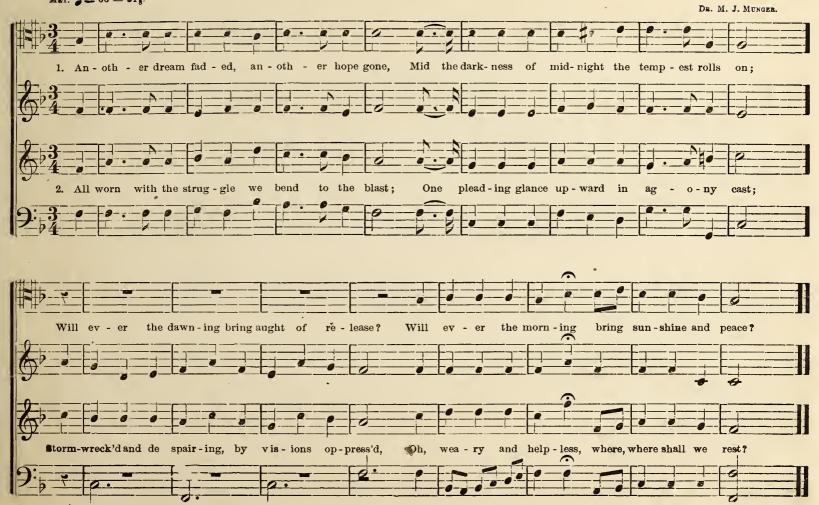








Met. 1 = 66 = 311.

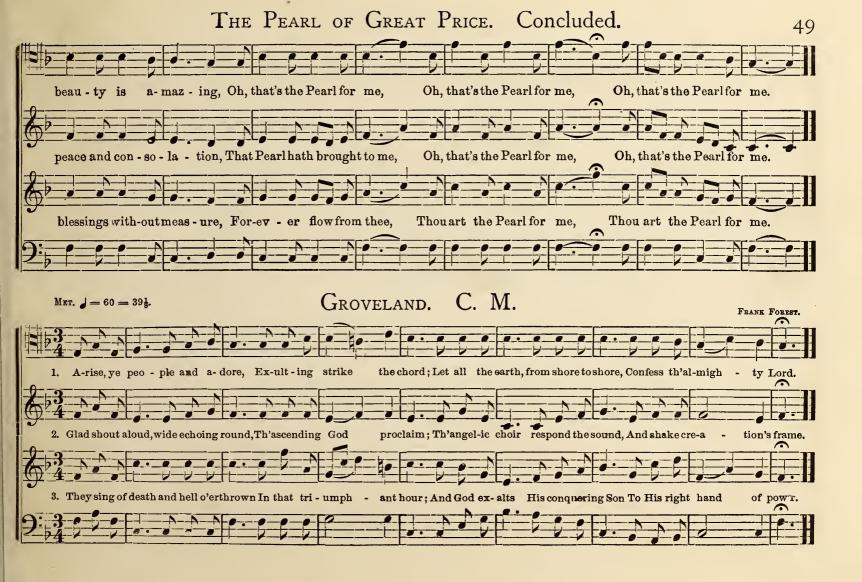


THE PEARL OF GREAT PRICE.

MRT. J = 58 = 491.

Words written and Music arranged by H. R. PALMER.

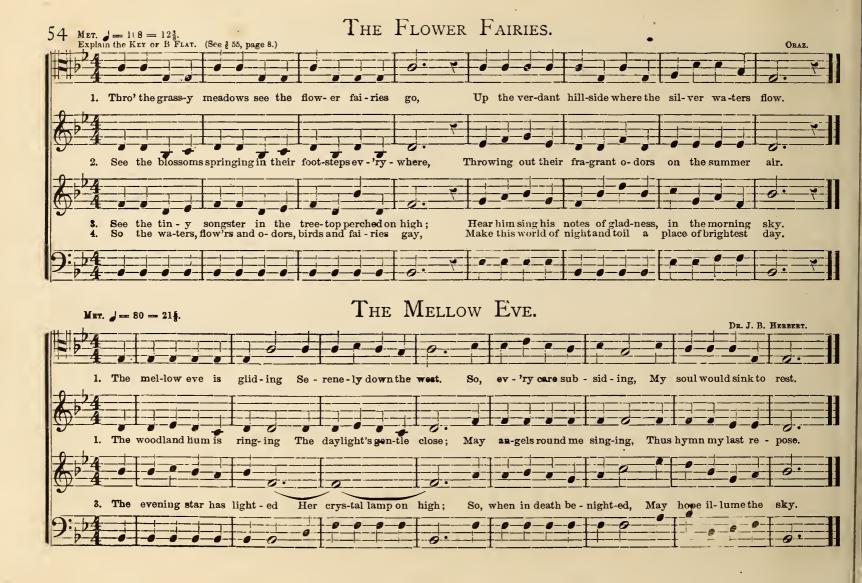


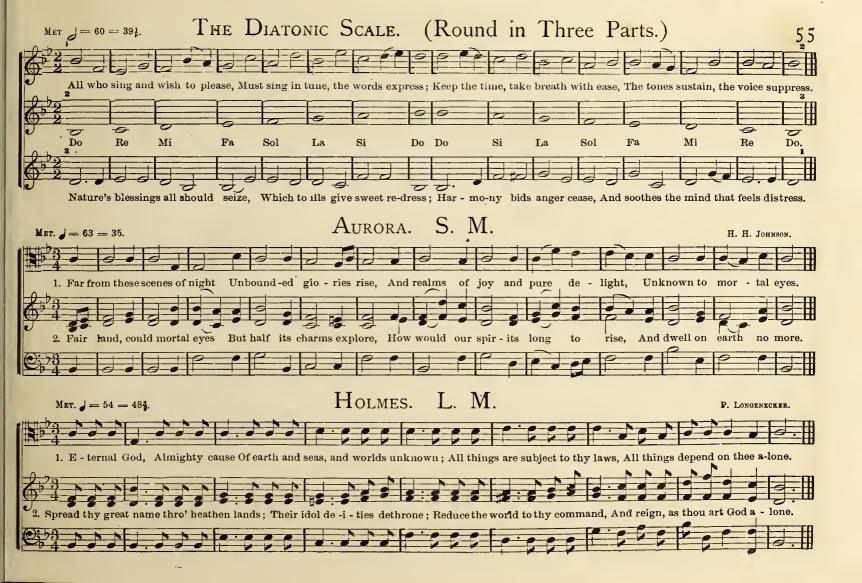


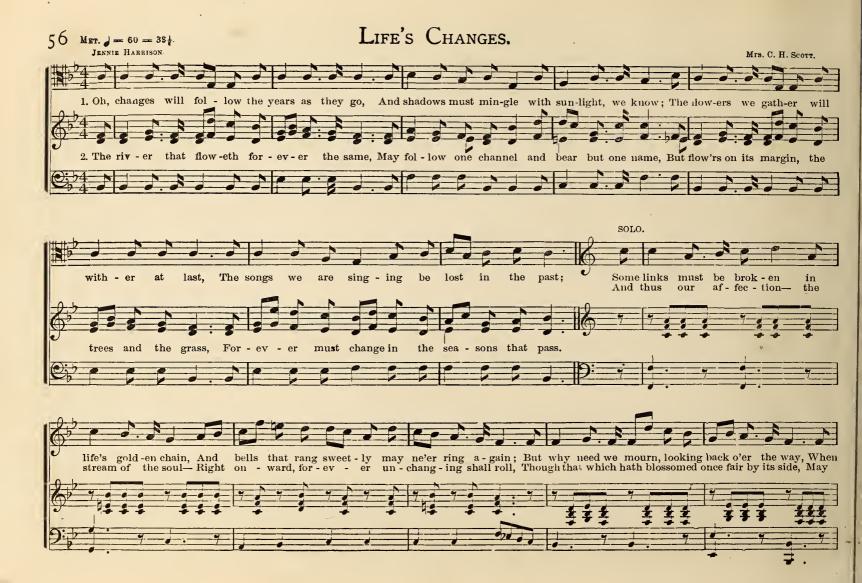


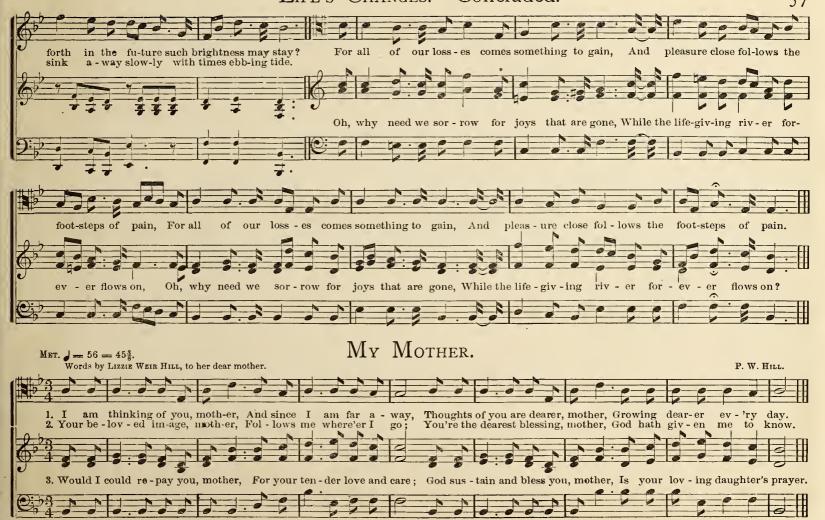






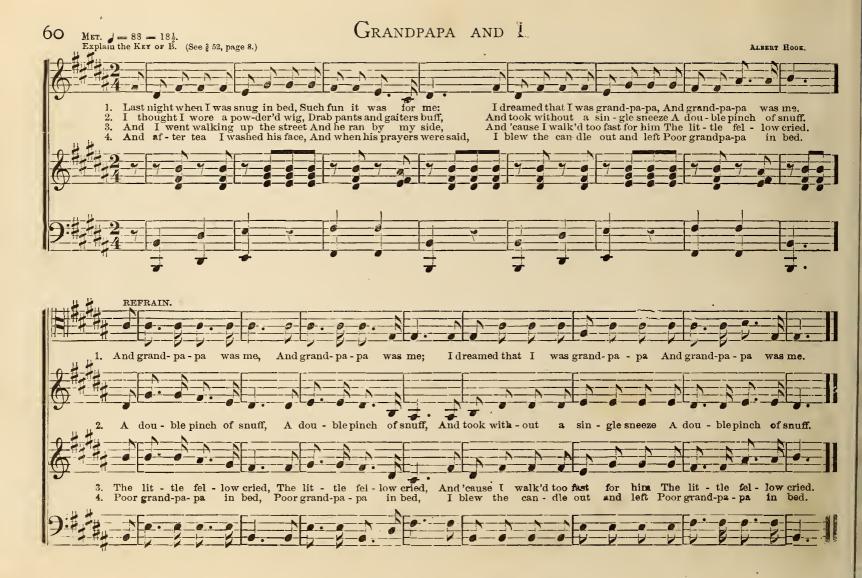




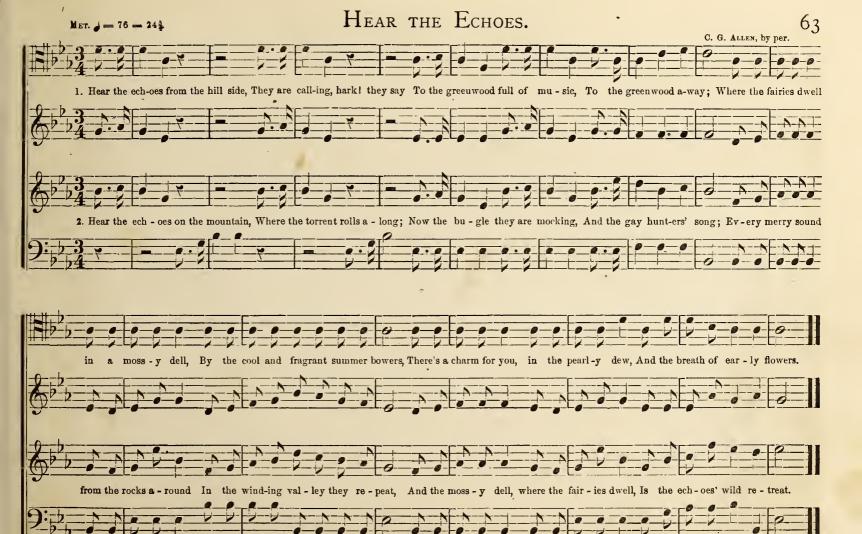


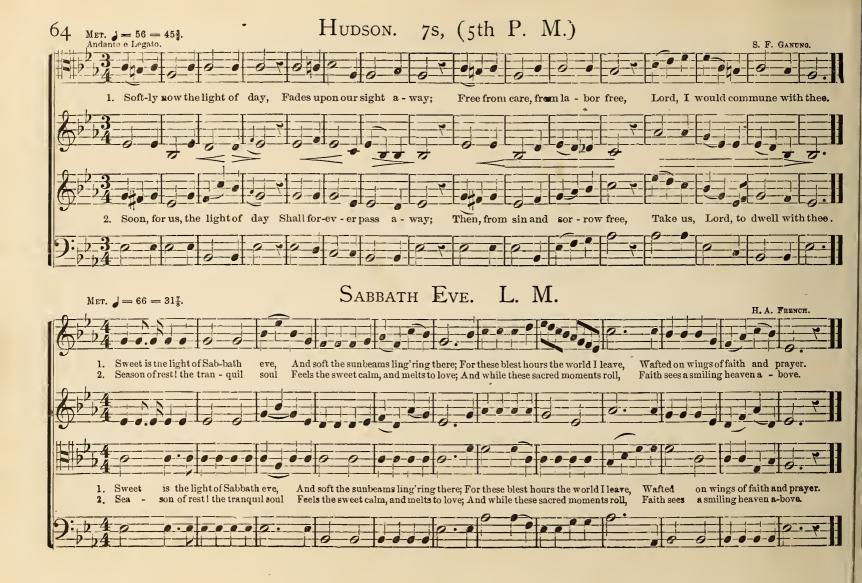


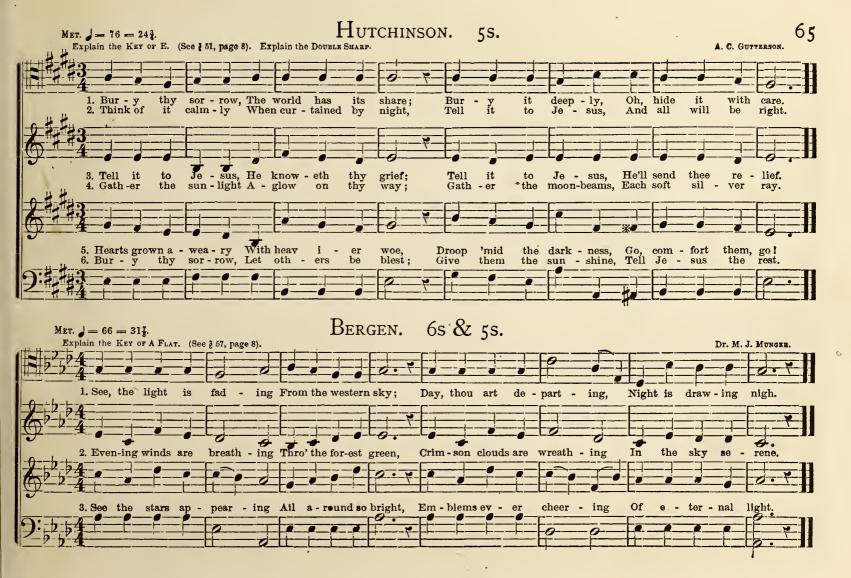


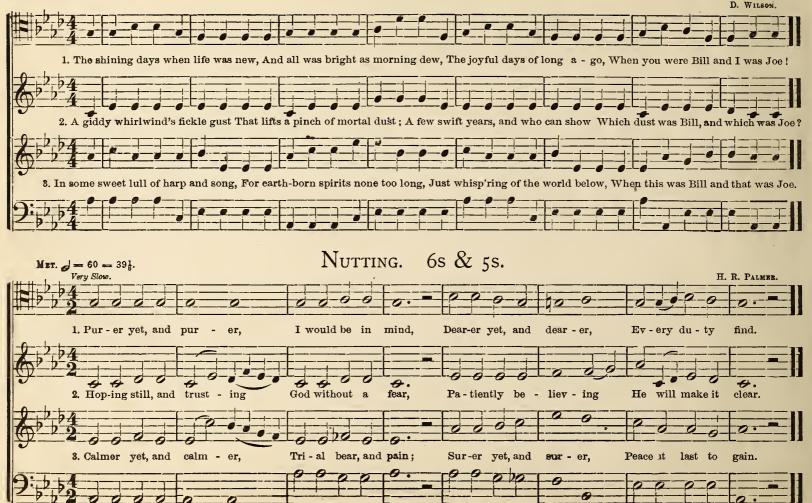


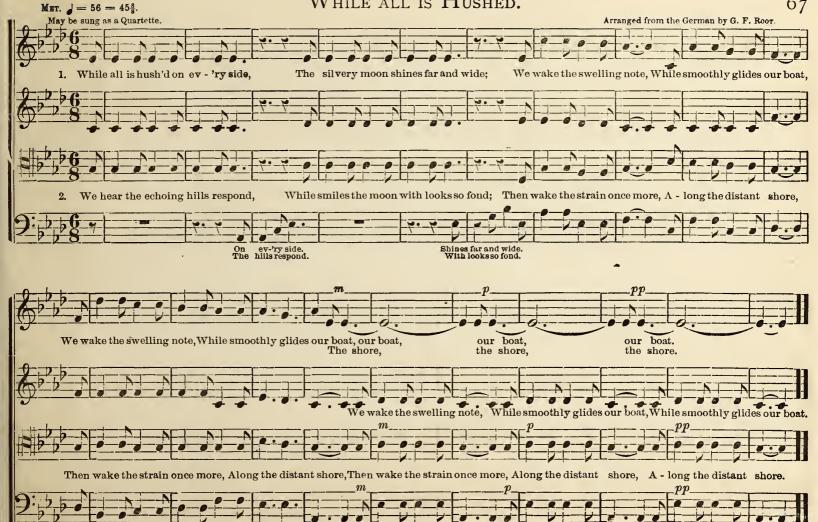




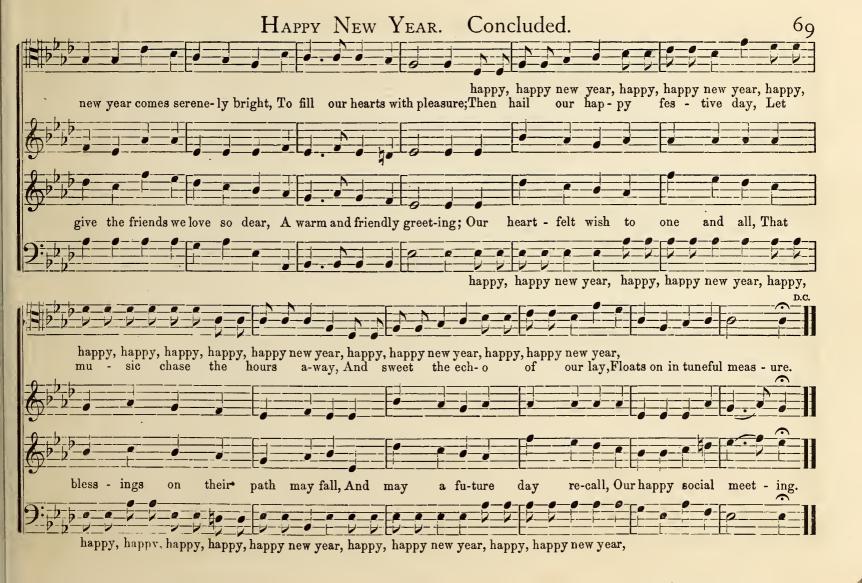


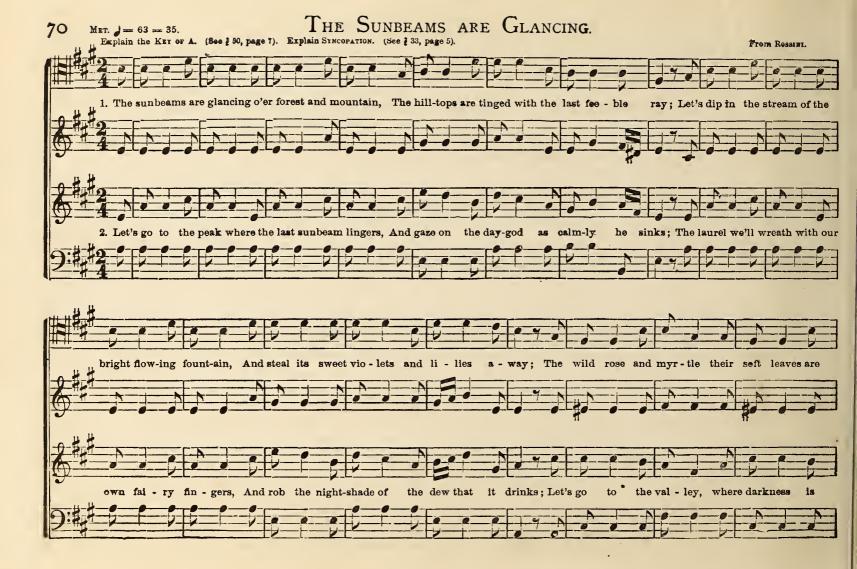


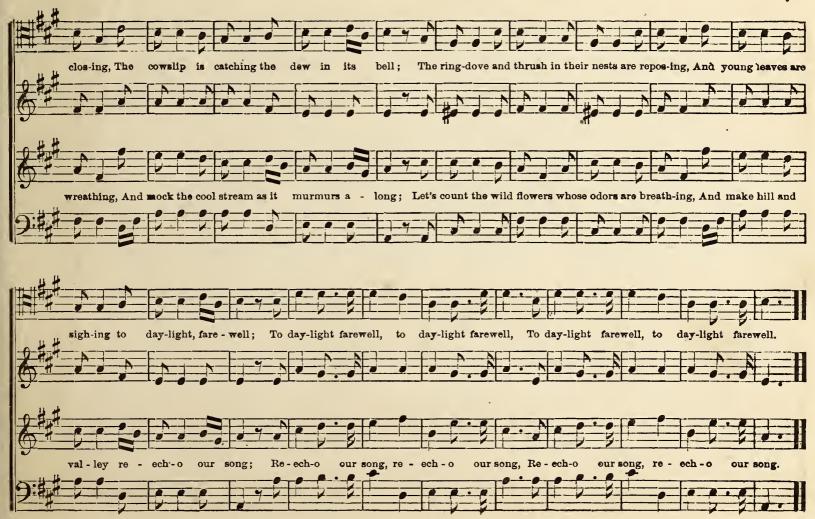




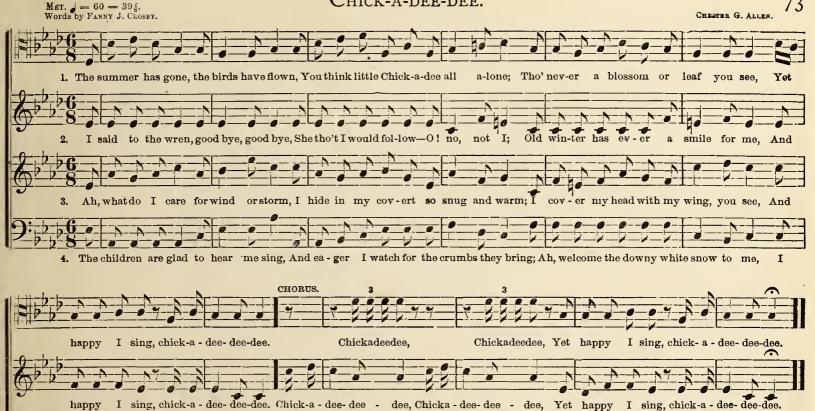
MET. = 120 = 91. FANNY J. CROSBY. CHRSTER G. ALLEN. year, happy, happy, happy, happy, happy, happy new year, happy new year, happy year, happy, happy, happy, happy, happy, new year, happy new FINE. new year, happy, happy, happy new year. Another year has winged its flight, And with its beams of golden light, And new year, happy, happy, happy new year. And thus we hail with merry cheer, The morn that brings the glad new year, And











wake with the morn, chicka-dee-dee. Chicka-dee-dee - dee, Chicka-dee-dee - dee, Yet happy I sing, chick-a-dee-dee-dee.

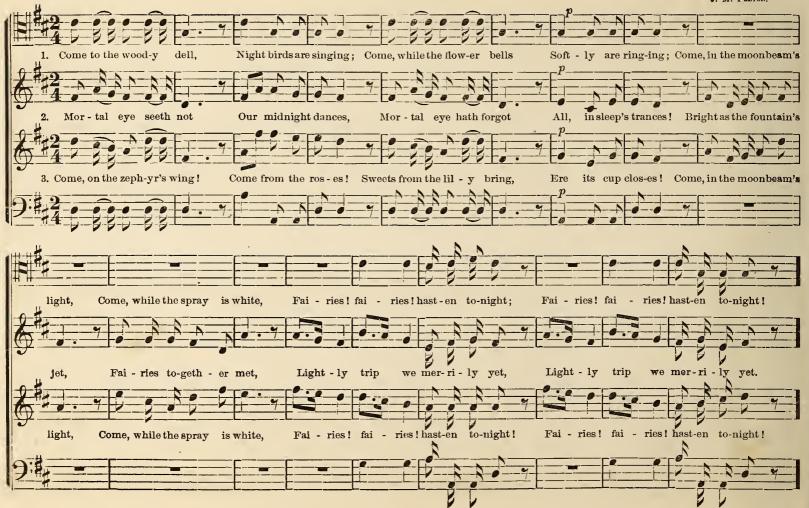
it falls, chicka- dee -dee-dee.

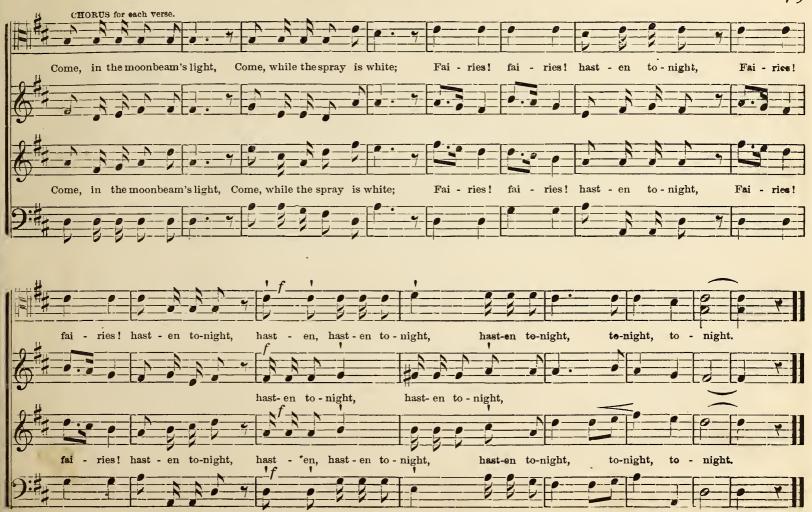


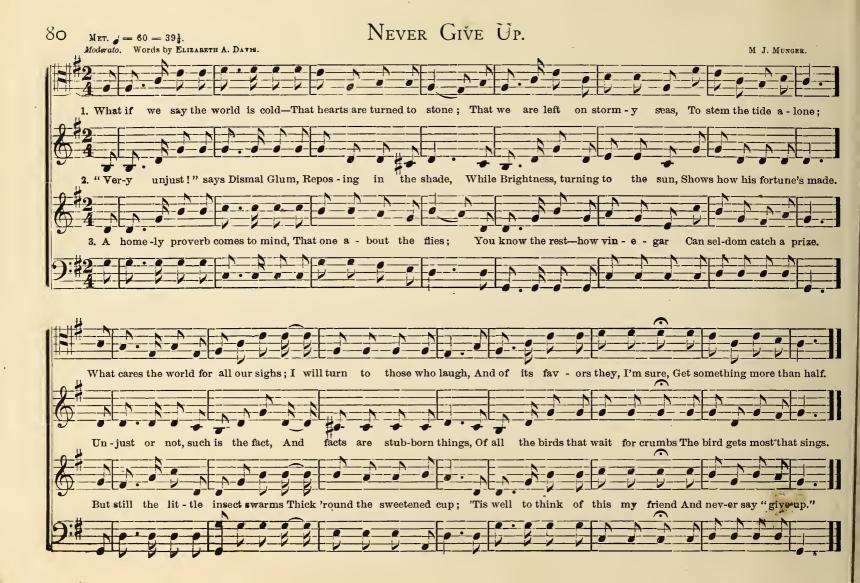
















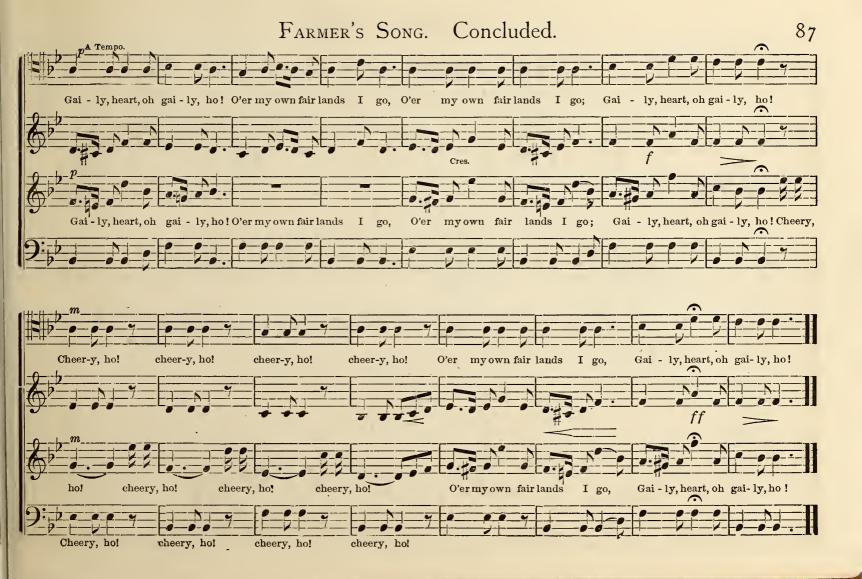
Met. = 60 = 39g. Dramatic. There's a man o - ver - board-From "Heavenly Choir." T. Wood, by per. Fear-ful cry on the sea; . 1. There's a man . . . o - ver-board- Fear-ful in the head yards, put the helm hard a - lee! Luff cry . . . on the sea: Brace 2. There's a man . . . o - ver-board! Cut the tide bears him off, oh, how fear - ful-ly swift: Let life - boat a - drift. The 3. One cheer to sustain him. . to your oars, Fierce toss the blue waters and loud the gale roars; Their Now bend 4. Ha! they see . . . his dark form As it While loud -ly they cheer him, their efforts renew, -They ris to view. up in the wind, quick! heave the ship to! Pass the word for the watch there and summon the crew. Luff up in the wind, quick! a boat there, cut the gripes with a knife, Bear a hand with a will, boys, the stake is a life. Let go a boat there, cut the signal is answered, a faint cry is heard, How they tax their strong sinews, yet speak not a word. Their signal is answered, a grasp him-he faints, but the bod - y is raised. Their com-rade is saved, God be praised, God be praised. They grasp him—he faints, but the Repeat as Echo pp. Finale for last stanza. heave the ship to! Pass the word for the watch there and summon the crew. gripes with a knife, Bear a hand with a will, boys, the stake is a life. Their com - rade is saved, God be praised, God be praised. faint cry is heard. How they tax their strong sinews, yet speak not a word. Their com - rade is saved, God be praised, God be praised. body is raised. Their comrade is saved, God be praised. God be praised.

C. M. WYMAN.



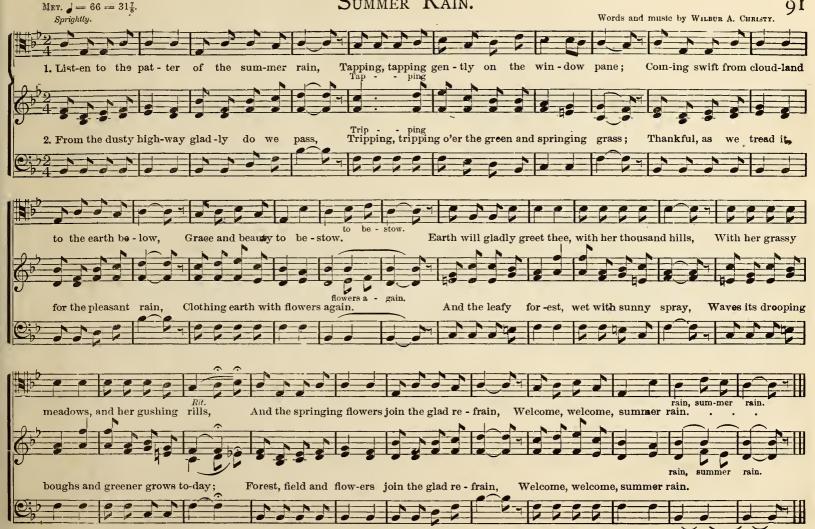


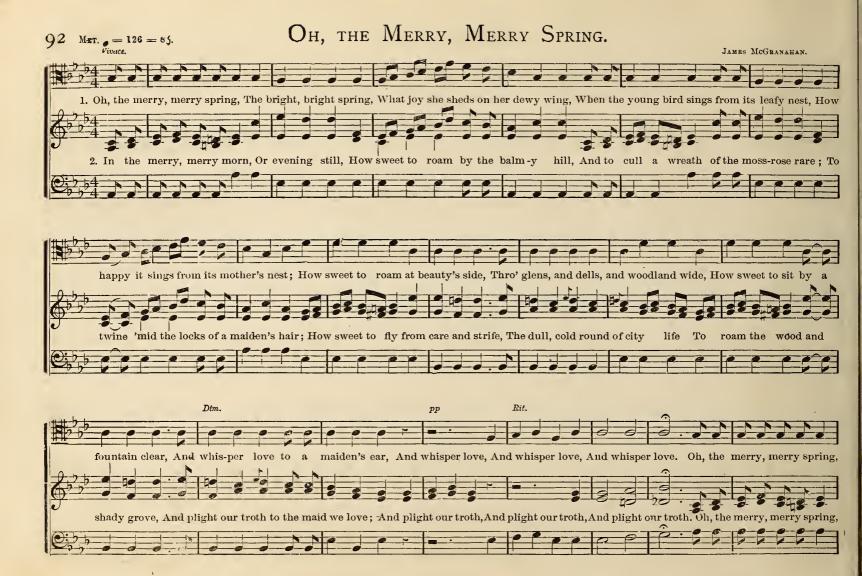








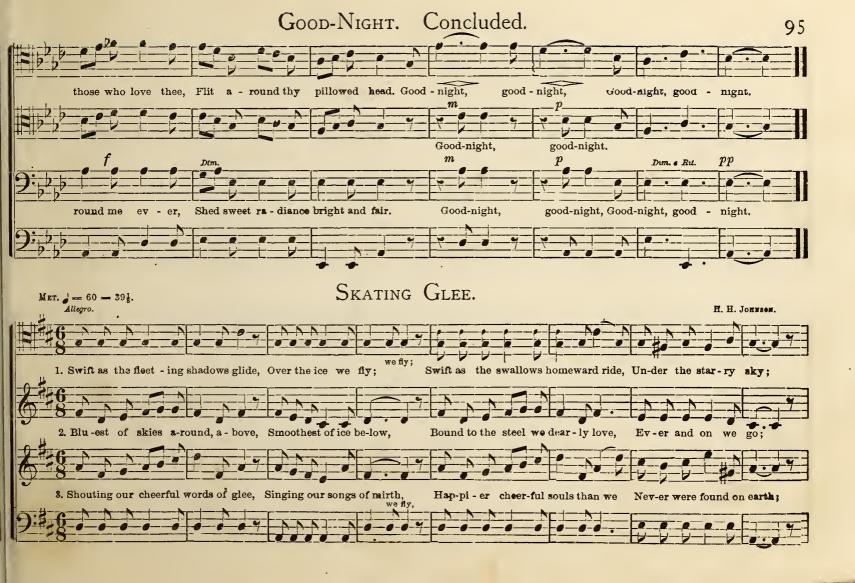


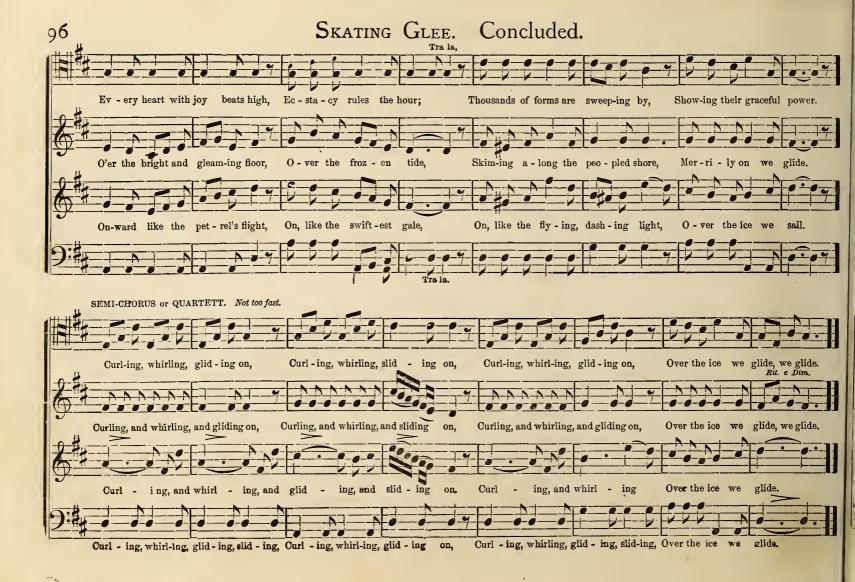


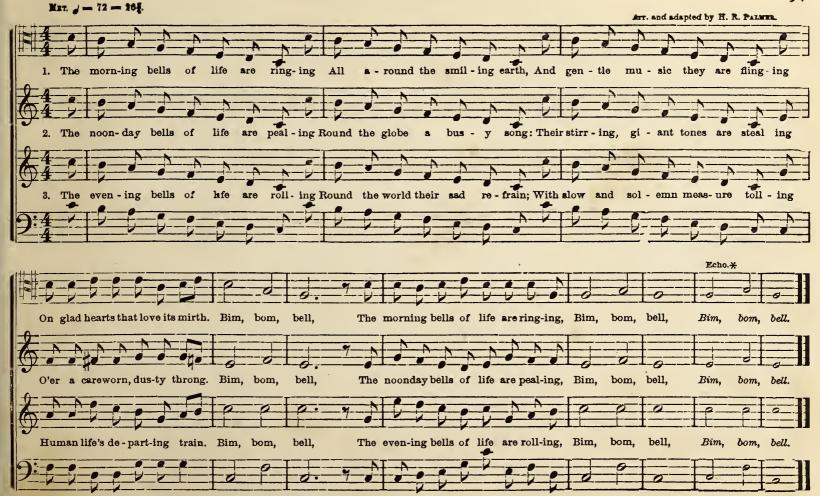


Mrs. C. H. Scott.

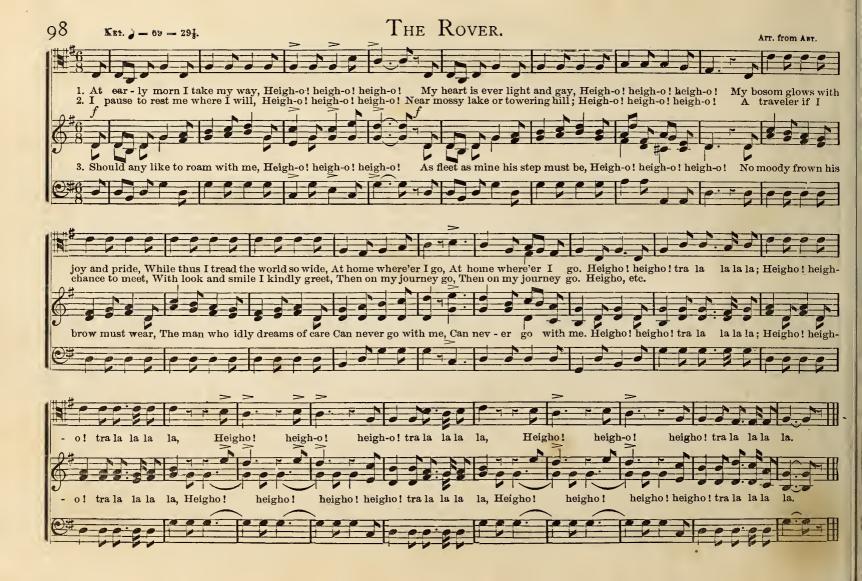






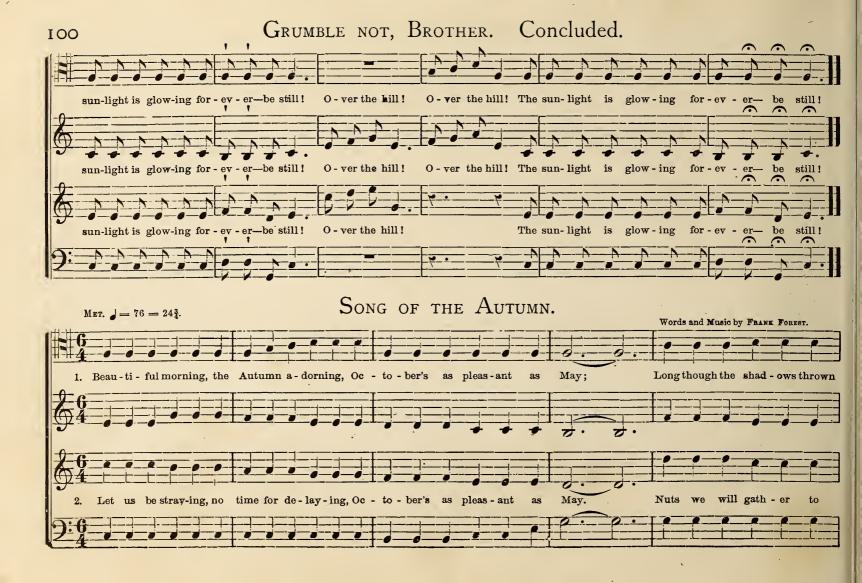


*This Echo may be produced with closed lips, (humming), or by a company in an adjoining room.



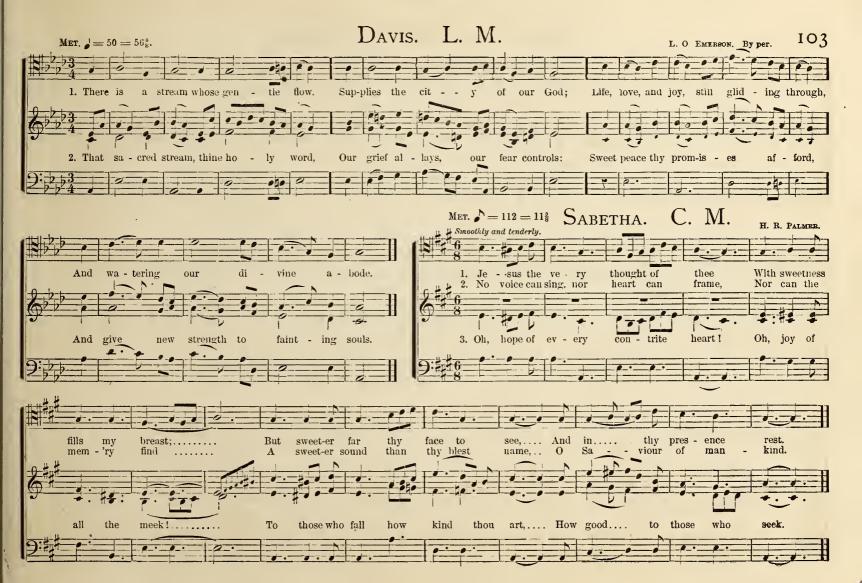
MET. $J = 90 = 45\frac{8}{8}$. Quartette or Semi-Choras.





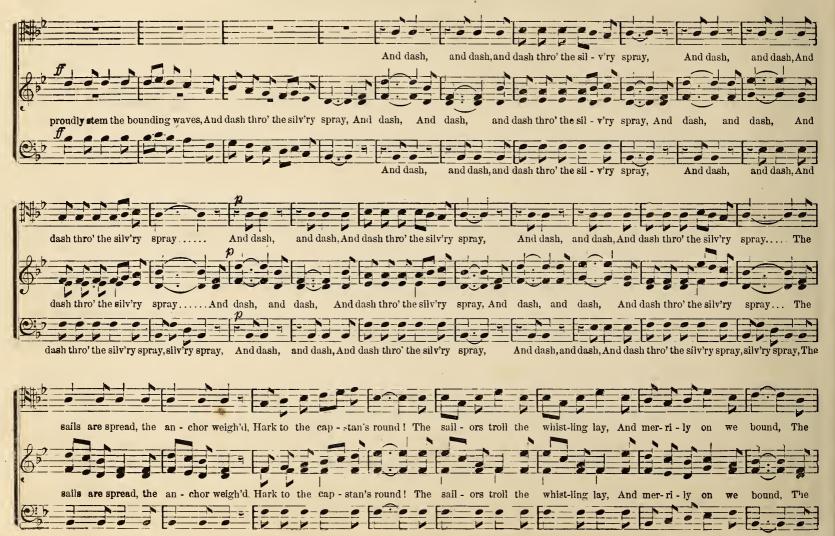


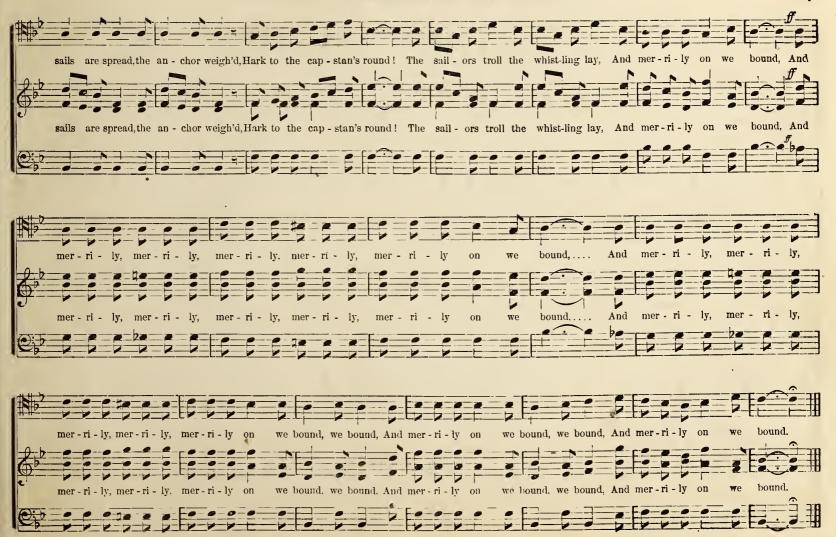


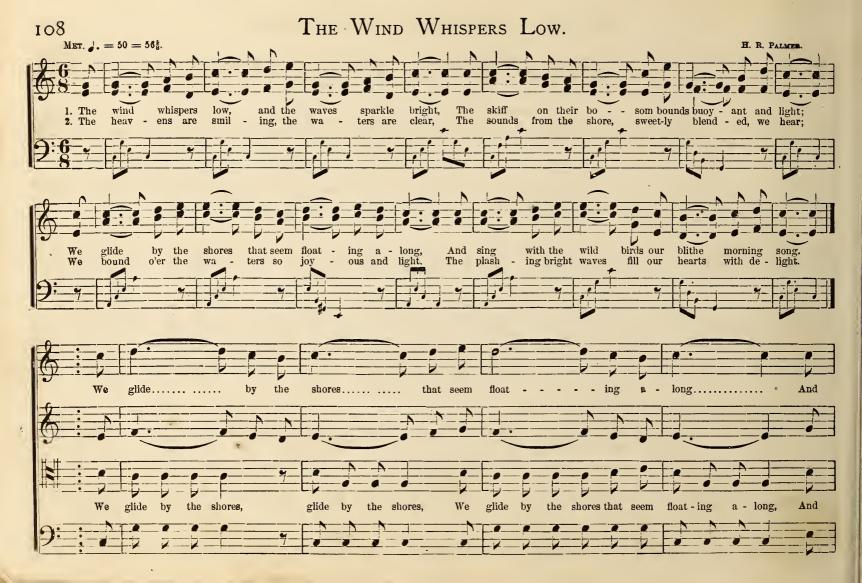


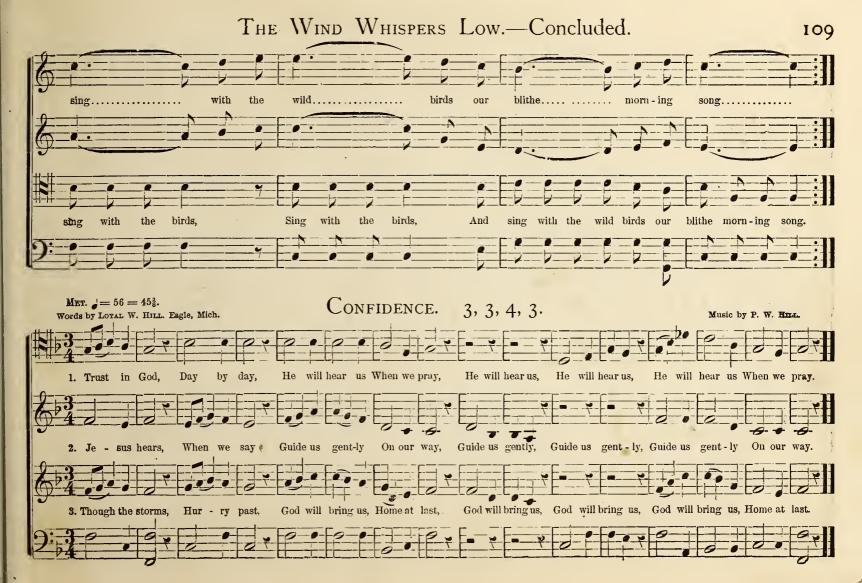




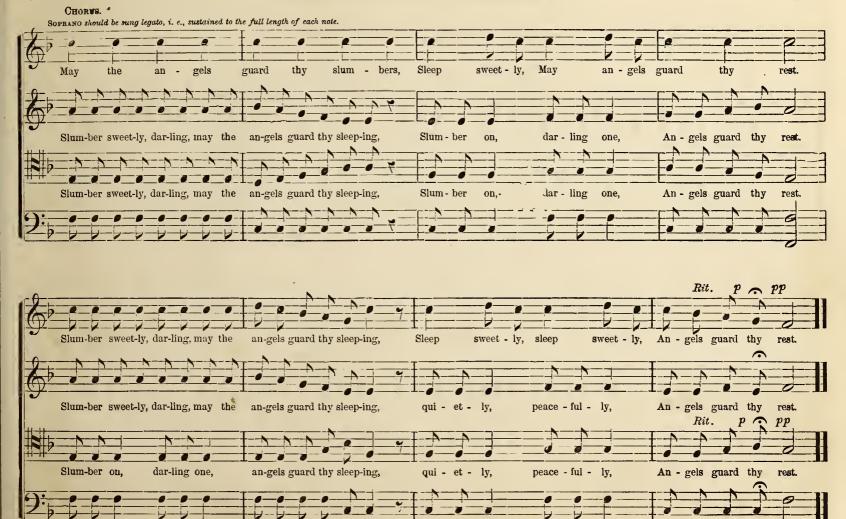




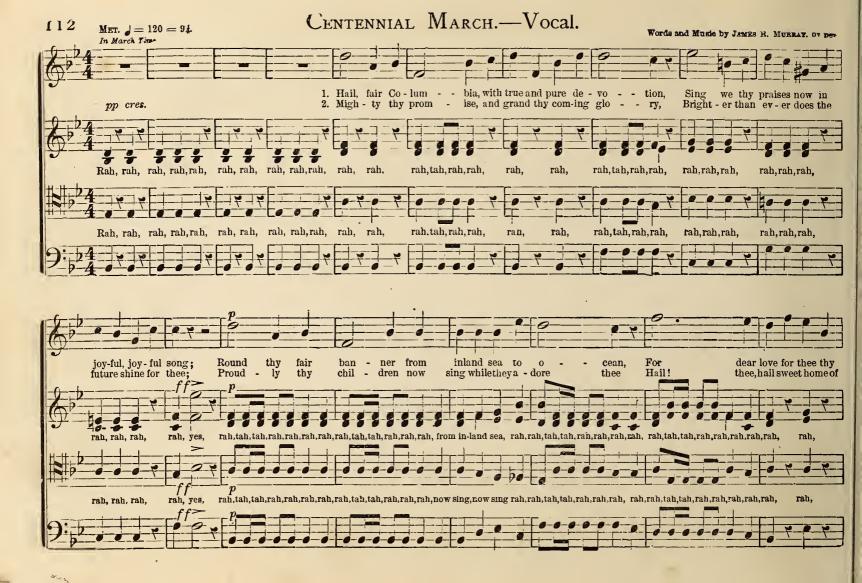








* This chorus should be sung by four pure, well-balanced voices.



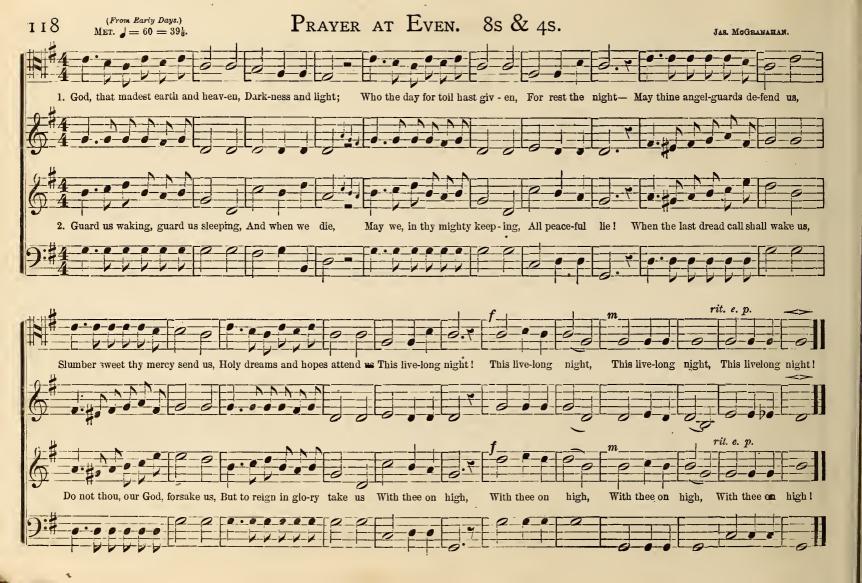


















Words by Mrs. F. A. F. Wood White Met. $J = 72 = 26\frac{3}{4}$.

Mrs. C. H. SCOTT.





THE HEAVENLY LADDER.

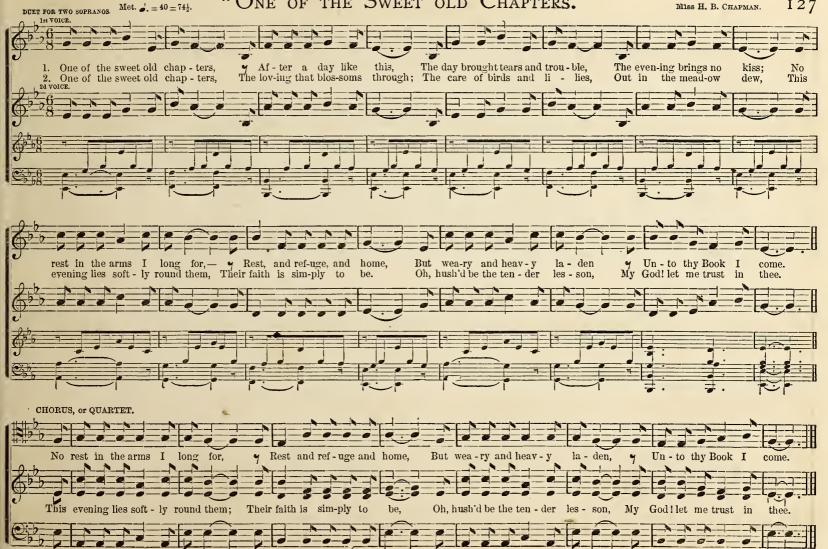
"Behold a ladder set upon the earth, and the top of it reached to Heaven." -Gen. 28: 12.





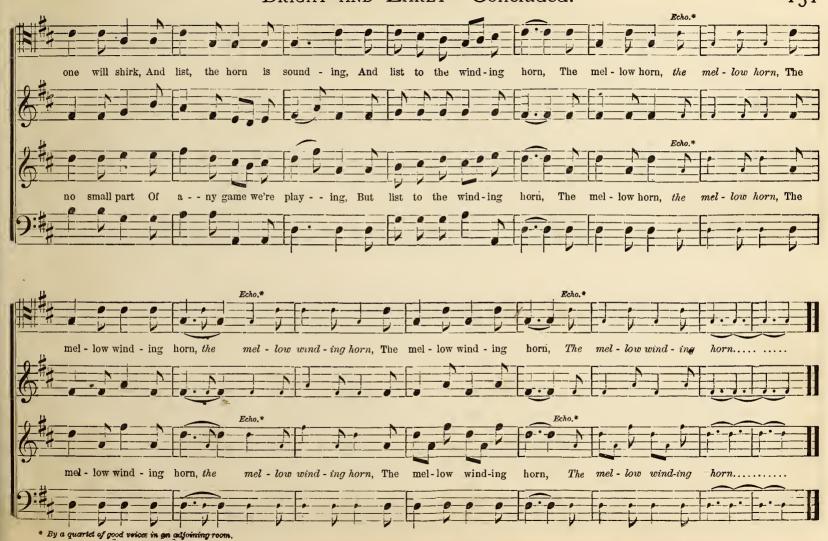
C. ADELL BIDWELL.

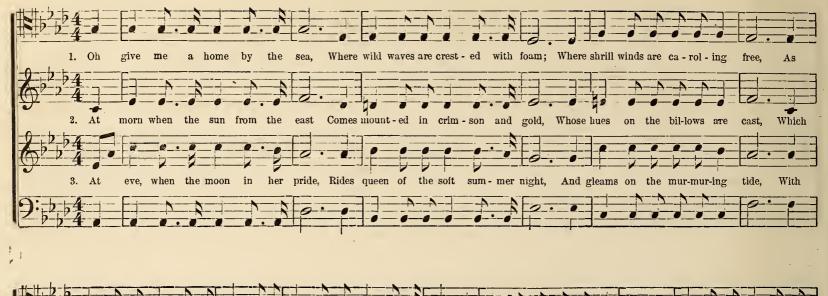


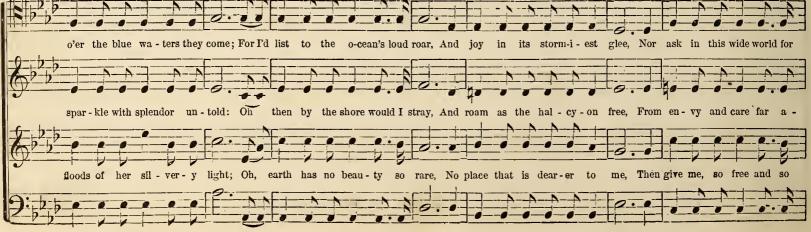


















tremb - ling

thee,

True, fond,

tremb - ting

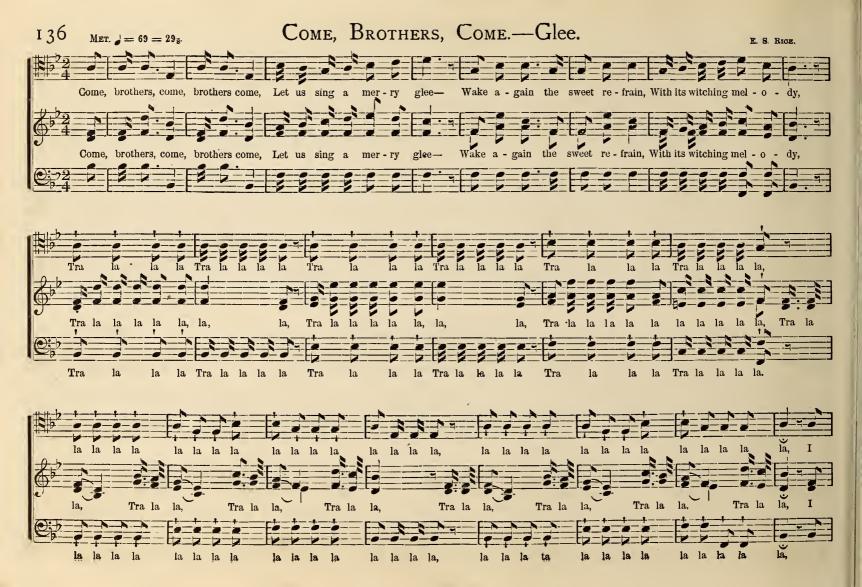
thee.

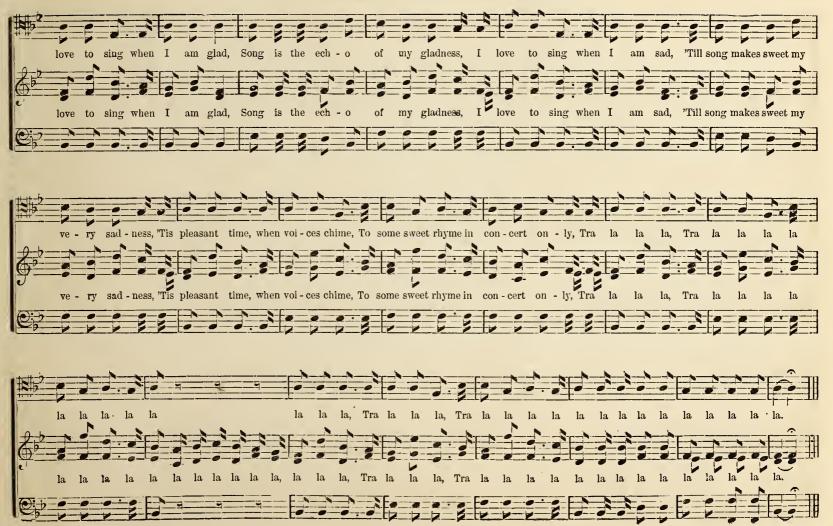
My..... God!

tremb - ling,

thee,





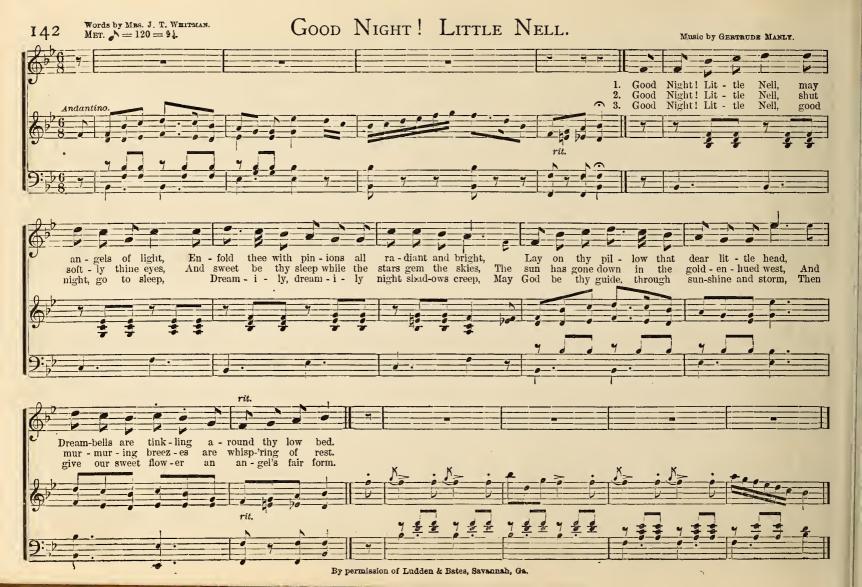


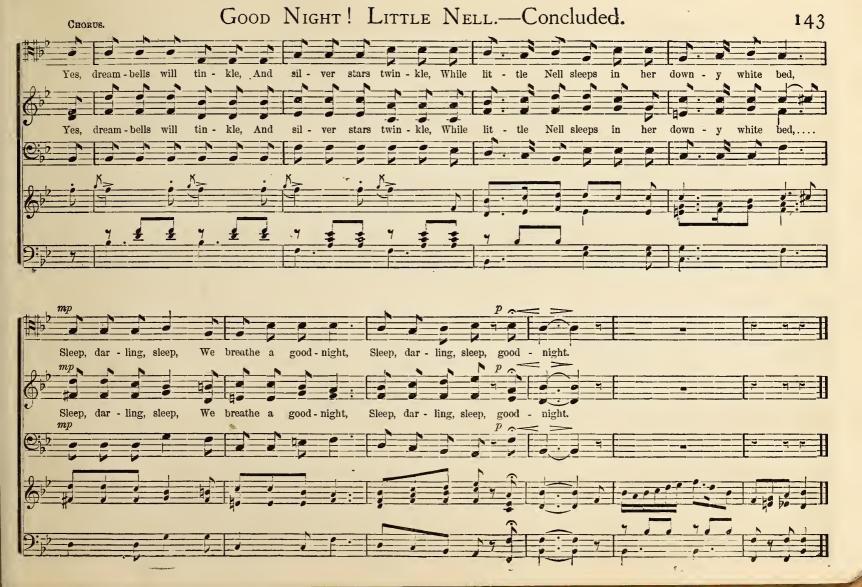


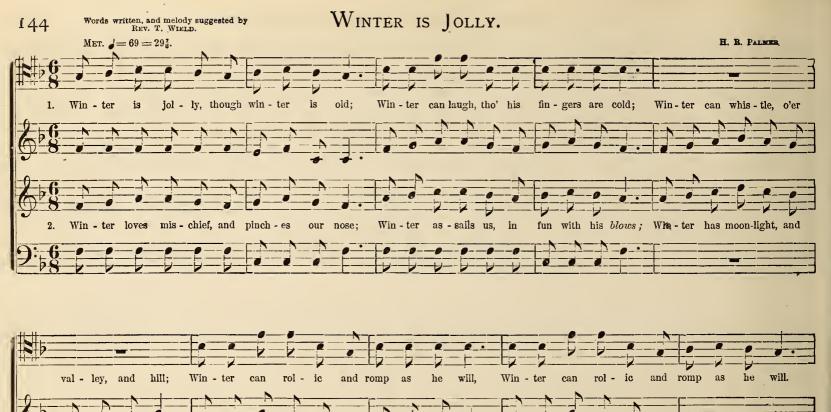


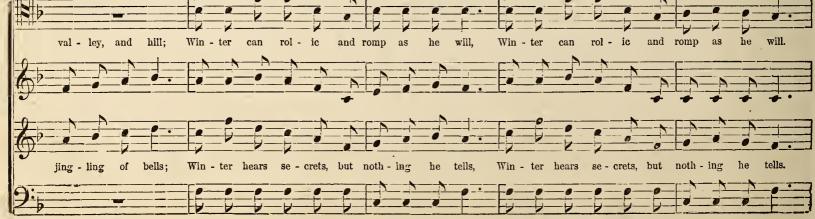


















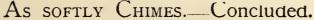
HOLD YOUR HEAD UP LIKE A MAN.—Concluded.





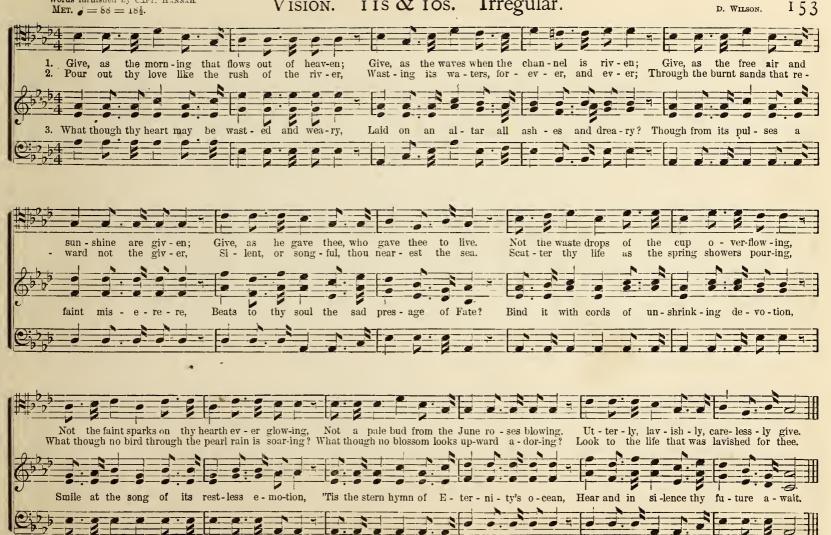




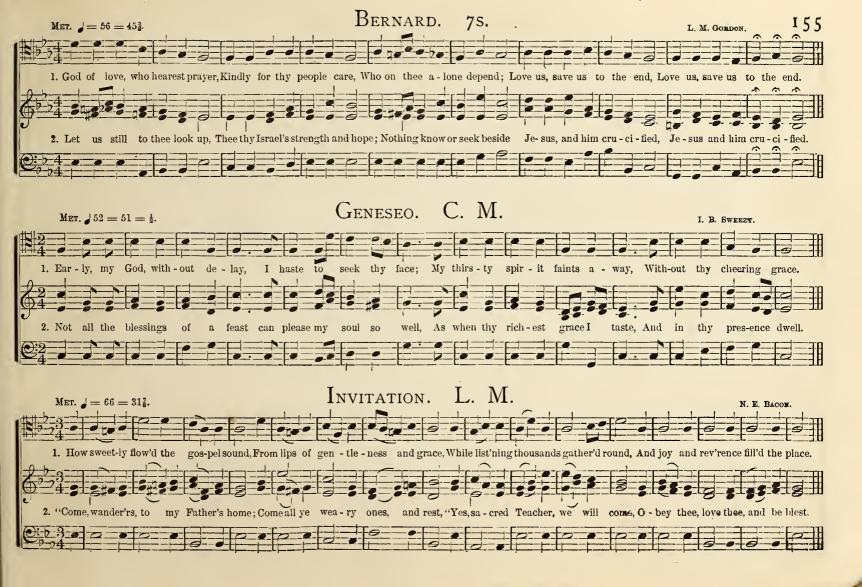


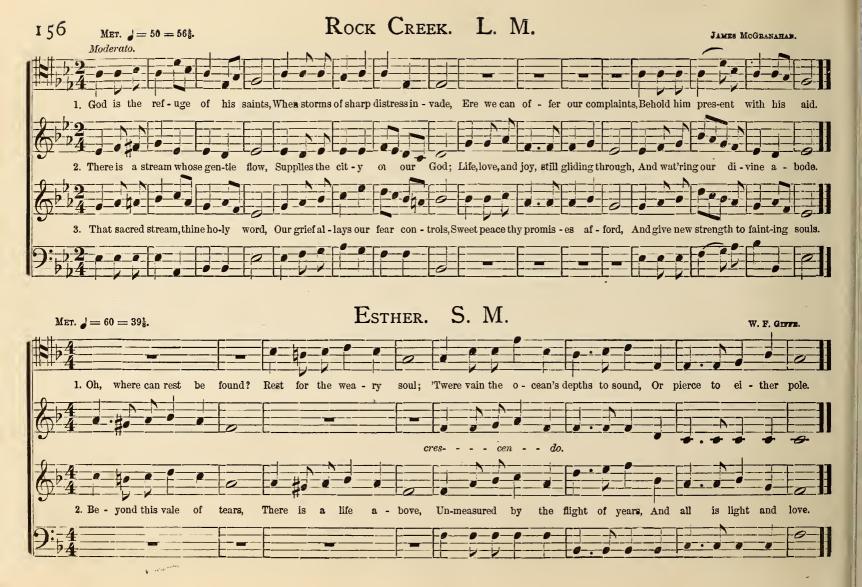












afforded me, not only of listening to their singing, but of "taking notes." I was especially indebted to Mrs. Mary Shelton, Mrs. Ella Ford, Mrs. Hester Divine, Mr. Nathaniel Philips, Mr. I have endeavored, in each instance, to follow their style as closely as possible. Although these kind invitation, spent an entire evening singing their religious songs for me, a few of which will people, and have played no small part in sustaining them during the many dark years of the past. be found on this and the following three pages. The utter impossibility of representing these

puring a recent visit in the Southern States, I became impressed with the quaintness of the songs so as to give an idea of their quaintness, would at once become apparent upon listening to singing in the colored churches; and, while in Aiken, S. C., through the aid of Miss Helen B. Chap- | their singing; for instance, in the song "In that great Gittin" up Mornin," in which are expressed man, an earnest teacher in one of the Mission Sunday Schools of that place, an opportunity was | their ideas of the Resurrection Day, the solo is sung with a peculiarity of intonation, and inflection Daniel Green, Mr. Henry Hall, Mr. Reuben Pope, and Mr. Tony Fields, who, by Miss Chapman's songs are chiefly interesting to us as curiosities, they are the outgrowth of the religious life of these New York, June 3d, 1876.



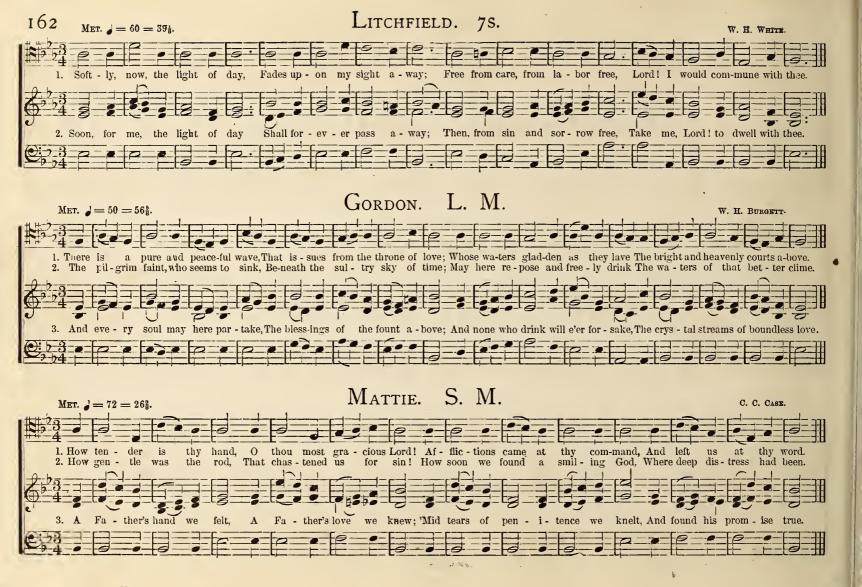
* Plantaum Song. See remark on page, 157.





Plantation Song, See remark on page 15%.



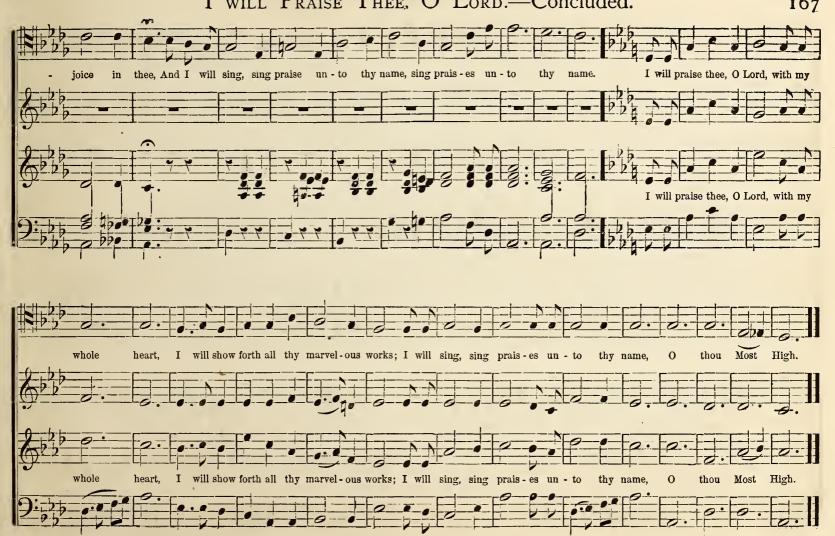






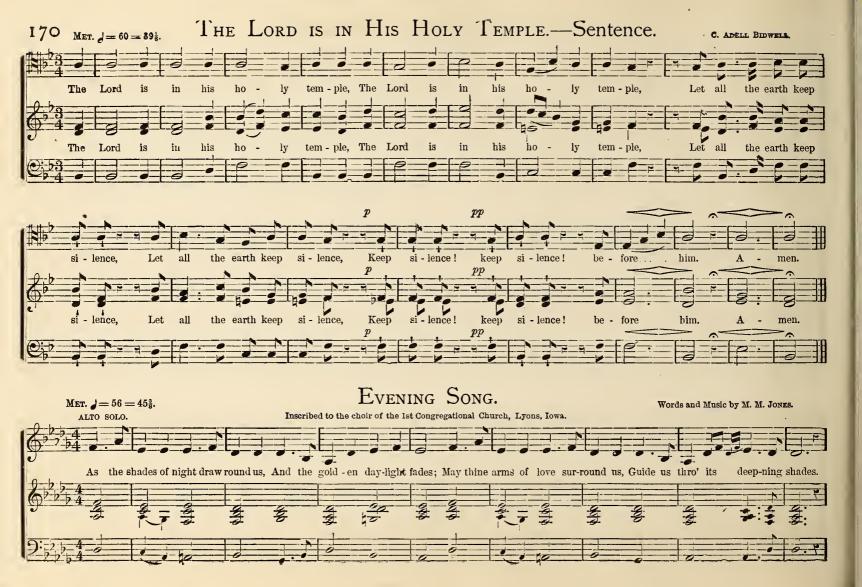




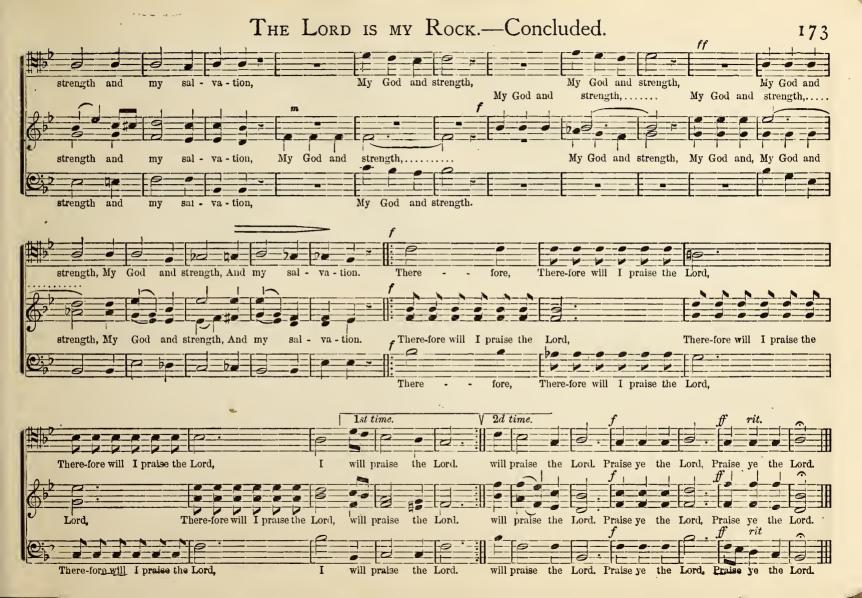












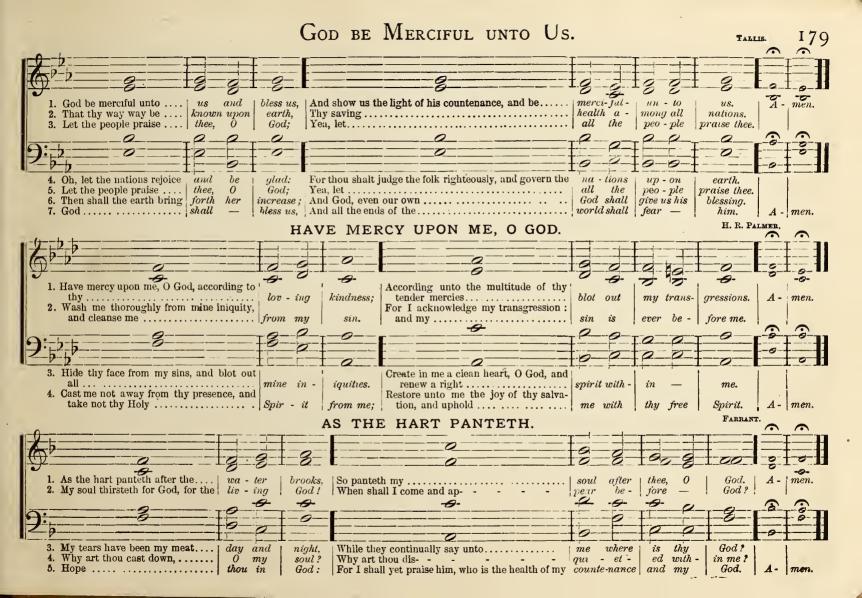


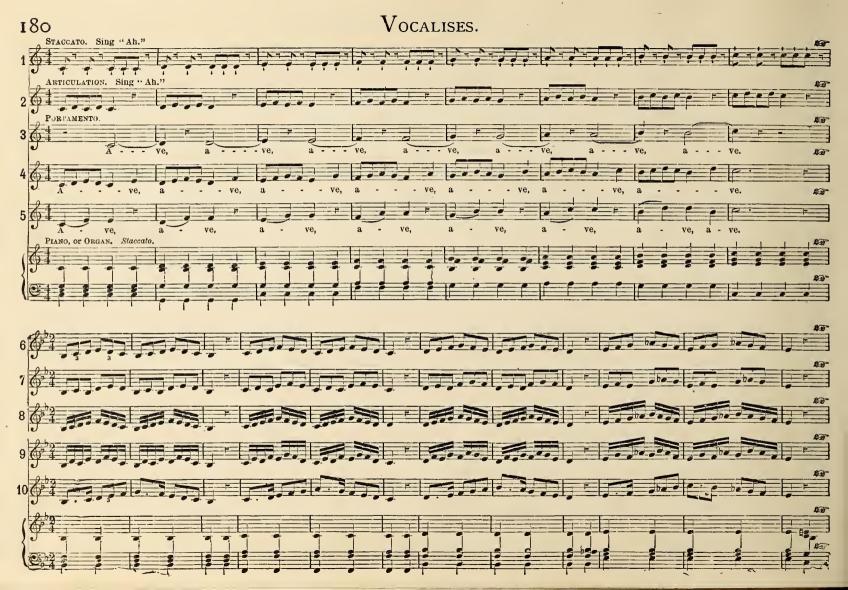


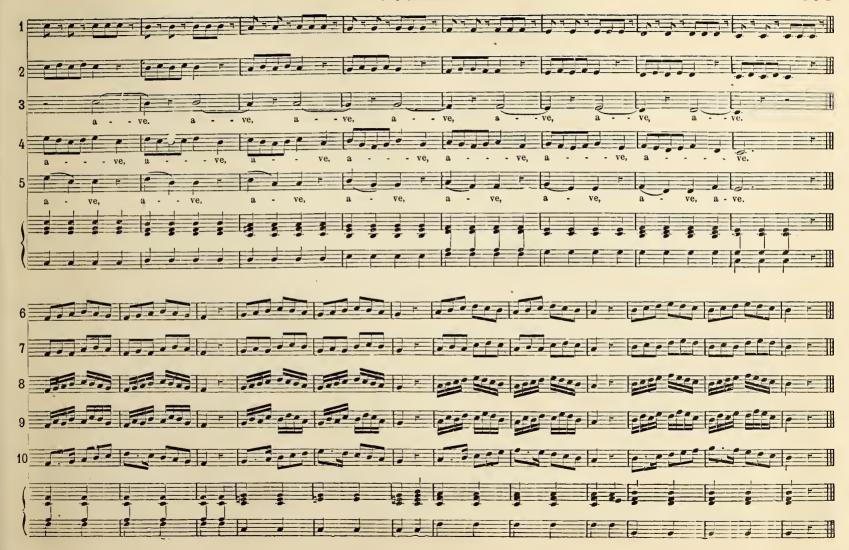














Exercise with Vowel Sounds.*







MUSICAL CATECHISM.

LESSON I.

NOTE TO THE TEACHER.—Suggestions are made in the preface regarding the manner in which it is intended that this catechism should be used.

1. What is Sound?

Sound is anything audible.

2. What is a Tone?

A tone is a sound in which pitch is perceptible.

3. What is a KEY?

A family of tones bearing a certain fixed relation one to another.

4. How many tones constitute a key?

Seven.*

5. What is the tonic, or Key-tone?

The tone from which all other tones are reckoned; the point of repose.

6. How are the tones of a key named?

The tonic, or key-tone, is named one (or eight), the next tone above it is named two. the next three, etc.

7. What syllables are sometimes applied to the tones of a key?

The syllables Do, Re, Mi, Fa, Sol, La, Si.

8. The names of what letters are used as the names of the pitches of tones?

The names of the first seven letters of the alphabet, A, B, C, D, E, F, and G.

9. What constitutes the Diatonic-scale?

The tones of a key in successive order, from one keytone, or tonic, to the next, inclusive.

10. What is the Staff?

The staff is a character used to represent the pitches of tones.

11. Of what does it consist?

It consists, mainly, of five parallel lines and the spaces which belong to them; and is frequently enlarged by means of short added lines and spaces, above and below.

12. How are tones represented as regards length or duration?

By characters called Notes.

13. How many different kinds of notes are there in general use, and what are their names?

Six. The whole note, the half note, the quarter note, the eighth note, the sixteenth note, and the thirty-second note.

14. How is the whole note made?

Like the letter O, elongated.

15. How is the half note made?

With an open head, and a stem.

16. How is the quarter note made?

With a full head, and a stem.

17. How is the eighth note made?

With a full head, a stem, and a hook.

18. How is the sixteenth note made?
With a full head, a stem, and two hooks.

With a full head, a stem, and two hooks.

19. How is the thirty-second note made? With a full head, a stem, and three hooks.

20. What are BARS?

Bars are small lines drawn perpendicularly across the staff.

21. What is a Double Bar?

A Double Bar is a broad bar drawn across the staff.

22. What does it generally denote?

The beginning and ending of a line of words.

23. What is the Close, and what does it signify?

The Close consists of two double bars drawn across the end of the staff, to indicate the close of the composition.

24. What is a MEASURE?

A measure is a group of two or more regularly recurring pulsations.

25. How is a measure represented?

A measure is represented by the space between two bars. 26. A measure having two pulsations is called what? Double measure.

27. A measure having three pulsations is called what? Triple measure.

28. A measure having four pulsations is called what? Quadruple measure.

29. A measure having six pulsations is called what? Sextuple measure, or compound double measure.

30. A measure having nine pulsations is called what? Compound triple measure.

31. A measure having twelve pulsations is called what? Compound quadruple measure.

LESSON II.

32. What is BEATING TIME?

Indicating each pulsation of a measure by a certain motion of the hand.

33. Describe the beats in double measure.

Down, and up.

34. Describe the beats in triple measure.

Down, left, and up.

35. Describe the beats in quadruple measure.

Down, left, right, and up.

36. Describe the beats in sextuple measure.

Down, left, left, right, up, and up; or simply down and up, comprehending three pulsations to each motion.

37. Describe the beats in compound triple measure.

Down, left, and up, comprehending three pulsations to each motion.

38. Describe the beats in compound quadruple measure.

Down, left, right, and up, comprehending three pulsations to each motion.

39. What is Accent?

A slight stress upon a certain pulsation, to mark its position in the measure.

40. Which pulse * of double measure is accented? The first.

41. Which pulse of triple measure is accented? The first.

^{*} It may be well to remark here, that a key really consists of all the tones which the car can detect, having a certain fixed relation to each other; for example, all possible tones whose names are C, D. E. F. G. A and B, constitute the key of C.

^{*} We need hardly say that this word "pulse" or "pulsation" is the same as was formerly called "part."

MUSICAL CATECHISM.

42. Which pulses of quadruple measure are accented?

It has a primary accent on the first, and a secondary accent on the third.

43. Which pulses of sextuple measure are accented?

A primary accent on the first, and a secondary accent on the fourth.

44. Which pulses of compound triple measure are accented?

A primary accent on the first, and secondary accents on the fourth, and seventh.

45. Which pulses of compound quadruple measure are accented?

A primary accent on the first, and secondary accents on the fourth, seventh, and tenth.

46. What is a Fraction?

The figures placed at the beginning of a composition.

47. What does the numerator denote?

The number of pulsations in the measure.

48. What does the denominator indicate?

The kind of note which is reckoned to each pulse of the measure.

LESSON III.

49. What is the rule for applying words to music? Apply one syllable of the words to each note.

50. What is a SLUR?

A curved line connecting two or more notes upon different degrees of the staff.

51. What is a TIE?

A curved line connecting two or more notes upon the same degree of the staff.

52. What is the rule for applying words when the slur or tie occurs?

Apply one syllable of the words to as many notes as are so connected.

53. What are Rests?

Characters indicating suspension of sound.

54. How many kinds of rests are there, and what are their names?

Six. The whole rest, the half rest, quarter rest, eighth the added line below. rest, sixteenth rest, and thirty-second rest.

55. As regards duration, rests correspond to what? To the notes of the same denomination.

56. How is the whole rest made?

A square block below a line.

57. How is the half rest made?

A square block above a line.

58. How is the quarter rest made?

Like the figure 7 reversed.

59. How is the eighth rest made?

Like the figure 7.

60. How is the sixteenth rest made?

Like the figure 7 with two heads.

61. How is the thirty second rest made?

Like the figure 7 with three heads.

62. Into how many classes are human voices generally divided, and what are they called?

Four. Base, Tenor, Alto, and Soprano.

63. Describe base singers.

Gentlemen who can sing low, and cannot sing high.

64. Describe Tenor singers.

Gentlemen who can sing high, and cannot sing low.

65. Describe Alto singers.

Ladies who can sing low, and cannot sing high,

66. Describe Soprano singers.

Ladies who can sing high, and cannot sing low.

67. What is meant by MIDDLE C?

The pitch C, which all voices have in common; it being in the middle of the great vocal compass, ladies can sing as many tones above it, as gentlemen can sing below it.

68. How is the pitch middle C represented?

By the added line above of the base staff, the added line below of the soprano staff, and by the third space of the repeated, how is it indicated? tenor staff.

69. What is a CLEF?

A character which determines the pitch of tones as represented by the staff.

70. How many clefs are there in general use, and what are they called?

Three. The soprano clef, the base clef, and the tenor clef. 71. What does the soprano clef indicate?

That the pitches are so arranged as to fix middle C on

72. What parts sing from the staff so arranged?

The soprano and alto, and sometimes, (always incorrectly,) the tenor.

73. What does the base clef show?

That the pitches are so arranged as to fix middle C on the added line above.

74. What parts sing from the staff so arranged?

The base, and sometimes the tenor.

75. What does the tenor clef denote?

That the pitches are so arranged as to fix middle C on the third space.

76. What part sings from the staff so arranged? The tenor.

77. What was the former use of the tenor or C clef?

It was sometimes placed on the first line as a soprano clef; on the third line as an alto clef; on the fourth line as a tenor clef; and in ancient music it was sometimes placed on the second line.

LESSON IV.

78. What is a brace, and what does it indicate?

The brace is a character used to connect two or more staffs, and generally indicates the number of parts which are to be performed simultaneously.

79. Staffs, when connected by a brace, are called what? A SCORE.

80. What is the use of a Dor?

It adds one half to the rhythmical value of the note or rest after which it is placed.

81. How is the repeat made, and what does it mean? It consists of dots placed in the spaces at the left hand of a bar, and shows that the preceding passage is to be repeated.

82. When only a part of the previous passage is to be

By dots placed in the spaces at the right hand of a bar, in which case all between the two sets of dots, is to be repeated.

83. What does Bis imply?

That the passage so marked is to performed twice.

84 What does the Hold, or Pause, denote?

That the tone indicated is to be prolonged at the option of the leader.

85. What is a Unison Passage?

A passage in which two or more parts sing the same tones.

86. What is to be understood by the letters D.C?

The Italian words DA CAPO: more frequently the Italian sentence DA CAPO AL FINE.

MUSICAL CHTECHISM.

87. What is the translation of DA CAPO AL FINE?

Da. from the: Capo, commencement: al. to the: Fine. end; sing "from the commencement to the end."

88. What is the meaning of D.S?

Dal Segno, return to the sign.

89. What are triplets?

Three equal tones performed in the time of one pulse; the time usually given to two tones divided into three equal parts.

90. How are they represented?

By three notes grouped with a slur or tie, or marked with a figure 3.

91. What is Syncopation?

Commencing a tone on an unaccented pulse of a measure, and continuing it into the following accented pulse, thereby temporarily displacing the usual accent.

92. What is an INTERVAL ?

The difference of pitch between two tones; also their musical effect when performed simultaneously.

93. What is the interval between 1 and 2 of a key? A second.

94. What is the interval between 1 and 3?

A third.

95. What is the interval between 1 and 4? A fourth.

96. What is the interval between 1 and 5? A fifth.

97. What is the interval between 1 and 6? A sixth.

98. What is the interval between 1 and 7? A seventh.

99. What is the interval between 1 and 8? An octave.

100. How many kinds of seconds are there in general use, and what are they called?

Three; major, minor and augmented.

101. How many kinds of thirds are there in general use, and what are they called?

Two; major and minor.*

102. How many kinds of fourths are there?

103. How many kinds of fifths are there?

Two: perfect and diminished.

104. How many kinds of sixths are there?

Two: major and minor.

105. How many kinds of sevenths are there?

Two: major and minor.

Two: perfect and augmented.

106. How are intervals measured?

By steps and half-steps.

LESSON V.

107. What is a half-step?

The smallest interval now in use.

108. What is a step?

An interval as great as two half-steps

109. What is a minor second?

A second as small as one half-step,

110. What is a major second?

A second as great as one step. *

111. What is an augmented second?

A second as great as a step-and-a-half.

112. Between what tones of the scale do we find minor seconds?

Between 3 and 4, and 7 and 8.

113. Between what tones of the scale do we find major s wonds?

Between 1 and 2, 2 and 3, 4 and 5, 5 and 6, and 6 and 7 modulation.

114. What are Intermediate Tones?

Those which occur between the regular tones of a Key. 115. Between what tones of a major Key do we find intermediate tones?

Between 1 and 2, 2 and 3, 4 and 5, 5 and 6, and 6 and 7. 116. When is a tone said to resolve?

When it is followed by a tone to which it naturally tends.

117. How are intermediate tones indicated?

By the aid of characters called sharps (#), flats (b), and cancels (1).*

118. For what is a sharp (#) used?

To indicate an intermediate tone, the tendency from which is upward.

119. For what is a flat (b) used?

To indicate an intermediate tone, the tendency from which is downward.

120. For what is a cancel(\$\mathbf{q}\$) used?

To cancel the effect of a previous sharp or flat. If the tendency from the restored tone is upward, the cancel has the capacity of a Sharp: if downward, the capacity of a flat.

121. How many ways are there of representing each intermediate tone, and what are they?

Two: if its tendency is upward, it is represented by the lower of two degrees, and called sharp; if its tendency is downward it is represented by the higher of two degrees. and called flat.*

LESSON VI.

122. When is a tone said to resolve?

When it is followed by a tone to which it naturally tends. 123. What is a CHROMATIC SCALE?

A scale in which all the tones, intermediate and diatonic. occur in successive order.

124. Why is this scale called chromatic?

From the fact that the intermediate tones were formerly written in colors.

125. What are Accidentals?

Sharps, flats, or cancels used throughout a composition. for the purpose of introducing intermediate tones, or a

126. What is the rule for their continuance?

Accidentals continue their significance throughout the measure in which they occur. †

natural than other keys, and that the real difficulty in learning to read music only begins when we introduce other keys, is clearly traceable to the inappropriate name of this character. The character itself is never used except for the purpose of canceling the effect of a previous sharp or flat; hence, no instance can arise in which the word "natural" may be used where the word "CANCEL" would not be more appropriate. For these reasons, the author has decided to adopt the name CANCEL instead; and would ask all teachers to assist in the effort to curtail the evil effects of the term natural .-H. R. P., New York, April 13, 1876.

* There are exceptious to this, as to all general rules.

† The additional clause of this rule, namely, "and from measure to measure, until canceled by a note intervening upon another degree of the staff," is very properly discontinued by most of our com-

^{*} As diminished thirds, fourths and sevenths, and augmented fifths and sixths, are of no use in this department of the science, it is considered best to omit mentioning them in this connection. Those & Co. price \$1.00.

^{*} The pernicious effects of calling this character (1) a "NATURAL" are apparent throughout the entire country,-notwithstanding the fact that, when so employed, its use is purely technical, it is very easy to see how readily the idea would obtain, in the minds of bewho wish to pursue the subject farther, are referred to the work entitled "Palmer's Theory of Music," Published by John Church fortunate impression which has become so universal among those who have little knowledge of the subject, that the key of C is more measure, it will be placed there.

127. What is the difference between a scale and a key?

A scale implies a certain order of succession; while the family of tones of which it is formed, called the Key, may be used in any possible order.

128. What other difference is there?

A Scale must have eight tones, while a Key is manifested with seven.

129. How many different keys are there in general use?

Twenty-four: a major diatonic scale; and a minor diatonic scale may be formed upon each tone of the chromatic scale.

130. What is transposition?

Changing the position of the scale so that another pitch is taken as 1.

131. What is the order of intervals in the major Key?

Major seconds must occur between 1 and 2, 2 and 3, 4 and 5, 5 and 6, and 6 and 7; minor seconds must occur between 3 and 4, and 7 and 8.

132. What is a SIGNATURE?

The sharps or flats at the beginning of a composition, which indicate the Key or Scale.*

133. What tones form the key of C?

C. D. E. F. G. A and B.

134. What is the signature of the key of C?

It has no signature

135. What tones form the key of G?

G. A. B. C. D. E. and F#.

136. What is the sugnature of the key of G? One Sharp.

137. What tones form the key of D?

D. E. F#. G. A. B. and C#.

138. What is the signature of the key of D? Two Sharps.

139. What tones form the key of A?

A, B, C#, D, E, F#, and G#.

140. What is the signature of the key of A? Three Sharps.

LESSON VII.

141. What tones form the key of E? E, F2. G2, A, B, C2, and D2.

142. What is the signature of the key of E? Four Sharps.

t See Webster's Dictionary.

143. What tones form the key of B?

B, C#, D#, E, F#, G#, and A#.

144. What is the signature of the key of B? Five Sharps.

145. What tones form the key of F#?

F#, G#, A#, B, C#, D#, and E#.

146. What is the signature of the key of F_{\sharp} ? Six Sharps.

147. What tones form the key of F?

F, G, A, Bz, C, D, and E.

148. What is the signature of the key of F? One flat.

149. What tones form the key of Bb?

Bh, C, D, Eh, F, G, and A.

150. What is the signature of the key of Ba? Two flats.

151. What tones form the key of E_0 ?

Ez, F, G, Az, Bb, C, and D.

152. What is the signature of the key of E_{α} ? Three flats.

153. What tones form the key of An?

Ab, Bb, C, Db, Eb, F, and G.

154. What is the signature of the key of Ah? Four flats.

LESSON VIII.

155. What tones form the key of Da?

Da, Et, F, Gt, At, Bt, and C.

156. What is the signature of the key of D₂? Five flats.

157. What tones form the key of Go?

Glz, Ab, Blz, Clz, Db, Eb, and F.

158. What is the signature of the key of Ga? Six flats.

159. What is a MINOR SCALE?

A scale in which the intervals from 1 to 3 and from 1 to 6 are minor.

160. What is the order of intervals in thi minor scale? Major seconds must occur between 1 and 2, 3 and 4, and 4 and 5: minor seconds must occur between 2 and 3, 5 and 6, and 7 and 8: while from 6 to 7 must be an augmented second.

161. Should this order be preserved in descending? It should.

162. How is the harshness of the augmented second between 6 and 7 sometimes temporarily avoided?

By "raising the sixth," or, more correctly speaking, by making the interval from 1 to 6 major instead of minor.*

163. What tones form the key of A minor?

A, B, C, D, E, F, and Gt.

164. What is the signature of the key of A minor?

Like its relative, C major, it has no signature.

165. What tones form the key of E minor?

E, F#, G, A, B, C, and D#.

166. What is the signature of the key of E minor?

Like its relative, G major, it has one sharp.

167. What tones form the key of B minor?

B, C#, D, E, F#, G, and A#.

168. What is the signature of the key of B minor? Like its relative, D major, it has two sharps.

169. What tones form the key of 1# minor?

F#, G#, A, B, C#, D, and E#.

LESSON IX.

170. What is the signature of the key of F# minor? Like its relative, A major, it has three sharps.

171. What tones form the key of C; minor?

C#, D#, E, F#, G#, A, and B#.

172. What is the signature of the key of Ox minor? Like its relative. E major, it has four sharps.

^{*} This avoidance of the augmented second hetween 6 and 7, hy "raising 6." gave rise to what has been called the "Melodic Minor Scale," which is given hy some writers, and still adhered to hy many teachers. But the law which provides that all dominant cbords sball have major thirds, and thus fixes 7 of the minor key a half-step below 8, is no more binding than the law which says that the sub-dominant chord of a minor key shall always have a minor third, and so establishes the interval of an augmented second from 6 to 7. It is absolutely impossible to harmonize the melodic form in any acceptable manner; and while all the classical composers frequently gave that form in melodic passages, they invariably wrote the suh-dominant coord with a minor third. Most of the old theorists pass over this striking inconsistency in silence: prohably recognizing the fact that any attempt to reconcile such palpable contradictions would be utterly useless. Richter says that "The sixth degree of the minor scale (key) is not capable, in a harmonic sense, of any such chromatic alteration;" also, that the suh-dominant chord with a major tbird, (in the minor key,) "cannot be conceived of." In other words, we have hut one minor key, that which has been known as the Harmonic Minor: (the order of intervals of which is given at question 158,) and while we frequently form a scale, called the Melodic Minor Scale, there never was a Melodic Minor Key. Whenever such passages occur, they can easily he accounted for as passing tones or appoggiaturas.

MUSICAL CATECHISM.

173. What tones form the key of 6th minor? Gt, At, B, Ct. Dt, E, and F double sharp (X). 174. What is the signature of the key of Gz minor? Like its relative, B major, it has five sharps. 175. What tones form the key of Dt minor? D#, E#, F#, G#, A#, B, and C double sharp.

176. What is the signature of the key of Du minor? Like its relative, F\$ inajor, it has six sharps.

177. What tones form the key of D minor?

D. E. F. G. A. Br. and Ct.

178. What is the signature of the key of D minor? Like its relative. F major, it has one flat.

179. What tones form the key of G minor?

G. A. Bh. C. D. Eb, and F#.

180. What is the signature of the key of G minor? Like its relative, By major, it has two flats.

181. What tones form the key of C minor?

C, D, Eb, F. G, Ab, and B.

182. What is the signature of the key of C minor? Like its relatve. Eb major, it has three flats.

LESSON X.

183. What tones form the key of F minor? F. G. Ab. Bb. C. Db. and E. 184. What is the signature of the key of F minor? Like its relative, Ab major, it has four flats.

185. What tones form the key of Ba minor? Bb, C, Db, Eb, F, Gb, and A.

186. What is the signature of the key of Ba minor? Like its relative, Db major, it has five flats.

187. What tones form the key of En minor?

Ez, F, Gz, Az, Bz, Cz, and D,

188. What is the signature of the key of En minor? Like its relative, Gh major, it has six flats.

189. What are Passing Tones?

Tones which are introduced for the purpose of enlivening or embellishing the melody, but which do not form an essential part of the harmony.

190. What is an Appoggiatura

A passing tone, which precedes an essential tone or an accented pulse of a measure.

191. How is it usually represented?

By a smaller note.

192. What is an Acciaccatura?

A passing tone, a half step above or below the tone to which it is prefixed. It is usually written with a dash across its book; it has no determined time-value, and should be closely blended with the following tone.

193. What is an After-tone?

A passing tone which follows an essential tone, or an of power. • unaccented pulse of a measure.

194. How many degrees of power are there, and what are they called?

Five; Pianissimo, Piano, Mezzo, Forte, and Fortissimo. 195. What does Pianissimo mean?

That the tone or passage so marked should be performed with great restraint; the first degree of power.

LESSON XI.

196. What does Piano mean?

That the tone or passage should be performed with restraint: the second degree of power.

197. What does Mezzo mean?

That the tone or passage should be performed with medium power, neither restraint, nor with uncommon exertion; the third or middle degree of power.

198. What does Forte mean?

That the tone or passage should be performed with some exertion; the fourth degree of power.

199. What does Fortissimo mean?

That the tone or passage should be performed with great exertion, the loudest that can be given consistent with purity; the fifth degree of power.*

200. What does Crescendo mean ?

That the tone or passage should be commenced in a low degree of power and increased.

201. What does Decrescendo, or Diminuendo mean?

That the tone, or passage, should be commenced with a high degree of power, and decreased.

202. What does Swell mean?

A union of crescendo and diminuendo.

203. What does Sforzando mean?

That the tone should be commenced in a high degree of power, and instantly diminished, and held in a lower degree

204. What does Legato mean?

That the passage should be performed in a smooth and connected manner.

205. What does Staccato mean?

That the tones should be performed in a short an distinct manner, and should be sustained only one-fourth as long as represented.

206. What does Semi-staccato mean?

That the tones should be less short and distinct than staccato, and should be sustained one half as long as represented.

207. What is Modulation?

Passing from one key into another without changing the signature.

208. What is an Enharmonic change?

A change of representation, which changes the name without changing the tone, as the substitution of Ab for G.

^{*} These five degrees of power are sufficient for all practical purposes, and if composers would grade them in this way, performers would soon learn to use them so. That there is an innumerable number of degrees of power between pianissimo and piano must pianissimo, they mark it with three or even with four p's. Now, be admitted, otherwise no such effect as crescendo could be produced, but like the iunumerable number of pitches which, all must admit, lie between C and Ct. the human mind cannet classify or means all the power of which the performer is capable, (consistent analyze them.

After many years' experience in conducting large bands of performers, both vocal and instrumental, the writer is prepared to assert, without fear of contradiction, that no performer can produce a degree of power between piano an mezzo, or between mezzo and forte, (any more than they can produce a pitch hetween C and Ct;) hence the terms mezzo-piano and mezzo-forte, with their abbreviations m. p. and m. f. are nonsensical, and should be thrown out of our nomenclature We might as well say mezzo-pianissimo or mezzo. fortissimo. The bad effects which have arisen from a lack of a classification of these degrees of power is shown by the fact that when our modern composers wish a passage to be performed as pianissimo means that the tone or passage shall be as soft as possible, we cannot make it softer with a dozen p's; and if fortissimo with pure tone.) a thousand f's would not make it louder.

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